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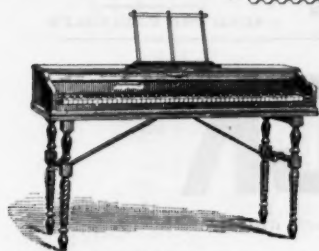
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No. 782.

NEW YORK, WEDNESDAY, MARCH 21, 1894.

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THROUGH an error in punctuation we were made in our last issue to speak of the Brahms' violin concerto in E minor. The concerto is in D; Mr. Herbert's new violoncello concerto is in E minor. The mistake occurred in the notice of the fifth Philharmonic concert, and was purely a matter of capitalization and punctuation.

THE Italian Opera season at Chicago has thus far been a financial failure, and the great city of the West does not appear to appreciate the artists nor the orchestra nor the institution of opera itself. "Carmen" with Calvé does not draw, and although Nordica is appreciated as she necessarily must be by musicians, and Melba's singing is a feature, and the De Reszkes and Plançon and Vignas and so forth pervade the streets and hotels, the Auditorium does not show any large attendance even at three dollars a seat.

WONDERS will surely never cease. The following was culled from the "Evening Post" of last Saturday:

Brahms seems to have at last done something worth while. At least this is the opinion of the London "World," which says of the new sets of short piano pieces by that composer:

"In them we had Brahms at his best, overflowing with purely musical impulses, and letting them run into their own shapes and not into any academic mold. The music gushes and babbles delightfully. There is no attempt to engineer channels for it, and nobody

would suppose for a moment that so charming and wittily brief a composer could be—in that domain where the acute and original intellectual power must be brought to bear on musical inspiration—the most stupendous bore in all the realms of sound."

If this sort of thing keeps on we will read of Mr. Finck quoting favorable notices about Mascagni. Is Henry T. only a sad jester? Go to!

MR. STEVENSON, the musical editor of "The Independent," had something about the late opera season in the last issue of his journal. He has compiled some tables, which with his little foreword we print below:

The comments and criticisms justly and continually made upon the antique round of operas lately constituting the new Metropolitan's repertory can be put in a more effective light by taking up the official announcements, as to one or another week, for the leading European opera houses. The editor of this department in making such a rough tabulation from the European exchanges does not pick and choose from the file. In many of the houses quoted, the equipment is much less effective than that which is controlled by the new Metropolitan managers; nor indeed is there such edifice at the service of several of the impresari or intendants. But in variety and in novelty, in mindfulness of the classical and in watchfulness for leavening it with modern creations, the dozen or so of leading operatic centres, of Germany especially, leave little to be criticised. The list of performances here appended, for periods of a week, ten days or a fortnight, speak with no uncertain voice for what is due in carrying out a first-class repertory in such a metropolis as is New York. Scores which are not of dimensions and dignity for as large a house as in our city's can be subtracted from the list without sensibly affecting its use for purposes of contrast.

VIENNA, ROYAL OPERA.

"The Prophet" (Meyerbeer), "The Pagliacci" (Leoncavallo), "Siegfried" (Wagner), "Manon Lescaut" (Massenet), "Aida" (Verdi), "Merlin" (Goldmark), "The Wild Huntsman" (Lortzing), "Hans Heiling" (Marschner), "Miriam" (Heuberger).

DRESDEN, ROYAL OPERA.

"Cavalleria Rusticana" (Mascagni), "Armida" (Gluck), "Children of the Heath" (Rubinstein), "The Flying Dutchman" (Wagner), "Robert the Devil" (Meyerbeer), "Fidelio" (Beethoven), "Alessandro Stradella" (Flotow), "Tannhäuser" (Wagner), "The Daughter of the Regiment" (Donizetti), "Orpheus" (Gluck), "Rigoletto" (Verdi), "The Mastersingers" (Wagner), "The Pied Piper of Hamelin" (Nessler), "Oberon" (Weber), "The Elopement from the Seraglio" (Mozart), "Cornelius Schut" (Smareglia), "The Troubadour" (Verdi).

PARIS, OPÉRA.

"Sigurd" (Reyer), "Samson and Delilah" (Saint-Saëns), "Faust" (Gounod), "Gwendoline" (Chabrier), "The Valkyr" (Wagner), "Salambo" (Reyer), "The Huguenots" (Meyerbeer).

PARIS, OPÉRA COMIQUE.

"The Deserter" (Monsigny), "The Two Misers" (Grétry), "Richard Cœur de Lion" and "Fra Diavolo" (Auber), "Carmen" (Bizet), "The Daughter of the Regiment" (Donizetti) and "The Barber of Seville" (Rossini).

BERLIN, ROYAL OPERA.

"The Mastersingers" (Wagner), "The Pagliacci" (Leoncavallo), "The Flying Dutchman" (Wagner), "Figaro's Wedding" (Mozart), "The Medici" (Leoncavallo), "Cavalleria Rusticana" (Mascagni), "Tannhäuser" (Wagner), "The Freischütz" (Weber).

HAMBURG, CITY THEATRE.

"Lohengrin" (Wagner), "Norma" (Bellini), "Falstaff" (Verdi), "The Pagliacci" (Leoncavallo), "The Gardener's Daughter" (Mozart), "Tannhäuser" (Wagner), "The Bartered Bride" (Smetana), "The Prophet" (Meyerbeer), "Carmen" (Bizet).

LEIPSIK CITY THEATRE.

"The Wild Huntsman" (Lortzing), "Lohengrin" (Wagner), "The Bartered Bride" (Smetana), "Evanthia" (Umlauf), "Tannhäuser" (Wagner), "Tristan and Isolde" (Wagner), "The Blacksmith" (Lortzing), "The Three Pintos" (Weber), "The Merry Wives of Windsor" (Nicolai), "The Valkyr" (Wagner).

The above list is exclusive of the elaborate ballet d'action repertory cultivated by most of these musical centres and highly appropriate to the new Metropolitan, and it also omits several short works, new or old, supplementary to some of the briefer operas mentioned. The musical story which it tells, and which is regularly told in the respective places from month to month of the season, is very unlike to ours of late, with small credit to New York city. It is to be remembered, of course, that under the German régime at the old Metropolitan, the repertory of many winters (except as to Wagner) was far from satisfactory, though the record under Mr. Stanton's management was a far brighter showing than is that of the present period.

THE PARIS "PHRYNE."

THE "Ménestrel" describes at some length the scene of Miss Jane Harding's début. Before she had actually come on the stage or uttered a word a storm of hisses broke out from one side of the balcony. They proceeded from two ladies elegantly dressed and three young men in evening costume, all whistling furiously. The whole house protested with cries of "Turn them out, turn them out," till one of the Republican Guard took from the interrupters three shrill whistles and obliged one of the ladies to quit the house. Miss Harding, after ten minutes of this row, was permitted to sing, and when the curtain fell was called out. Then again one of the whistlers began, in spite of the cries of the audience, and flung a sou on the stage, while from the balcony on the right a rabbit, alive, was hurled at the feet of "Phryne."

At the beginning of the second act the lady of the sou and the whistle reappeared; the audience pointed to her, spoke to her; but she remained smiling and calm. Then when the scene between "Phryne" and

"Anagoras" began two women in the third gallery flung carrots, onions, cabbages, &c., on the stage, whistling meanwhile furiously. They were evidently in the employ of the lady of the sou.

Miss Jane Harding had a *succès de protestation*. Her voice was well managed, but very weak. She played the seduction scene with a certain amount of grace—and the curtain fell amid applause.

VON BÜLOW'S LAST DAYS.

MR. HERMANN WOLFF communicates the following details of the last days of Hans von Bulow.

Bulow arrived in company with his wife at Cairo on the 8th of February and put up at the Hotel du Nil. For the first two days of his stay he was pretty well, and before the journey he had been at the table d'hôte at Trieste. But on the third day he had an apoplectic attack, and was taken to the German hospital "Victoria," where he received every care from the physicians of the German and Austrian hospitals. He soon lost consciousness, and only occasionally recognized those around him. At midnight, at the end of the fourth day he quietly fell asleep in the arms of his wife. The body was taken to Alexandria, and forwarded thence direct to Hamburg by ship. The fixing of the date for the funeral ceremony will depend on further news from Cairo.

VERDI AT COLOGNE.

THE first performance of "Falstaff" at Cologne led to an interchange of compliments between Verdi and Director Hofmann, of the City Theatre. The latter sent to the composer the following dispatch:

"The Director and members of the Cologne City Theatre present with thankful hearts to the illustrious veteran, Maestro (Altmeister), on the occasion of yesterday's extraordinary success of the 'Falstaff' première, their most sincere and cordial good wishes with assurances of their highest esteem and admiration.

"Director Julius Hofmann in the name of the opera company."

Verdi's reply was:

"To Julius Hofmann, Cologne. With sincere thanks for the cheering news sent to me, I unite my good wishes for the Director and his excellent company. Verdi."

The telegrams were sent in Italian. The success of "Falstaff" was the greatest that Hofmann, so rich in success, has had to note for thirteen years.

MORE ABOUT VON BÜLOW.

THE "Neue Freie Presse" gives its readers some stories about the late virtuoso, from which we select a few.

Although Bulow had a sharp tongue for many of his contemporaries, he always generously, without any trace of envy, acknowledged rising talent. When d'Albert was a mere beginner he said to a Viennese musician: "Make note of the name d'Albert. You will hear more of it."

He was magnetically attracted by satirical souls. When he asked a Viennese friend, "How do you like the pianist B——" and received the reply "He possesses a technic which overcomes everything easy with the utmost difficulty," he exclaimed with peals of laughter, "That's the sort of talk I like."

The same friend had been introduced to Bülow in the '60's, and when he met him ten years later never expected to be recognized. But Bülow looked steadily at him and said: "I must have spoken with you before somewhere." "How," exclaimed the other, "can you, who have seen hundreds of faces pass and repass in the meantime, recognize me?" Bülow answered: "I have heard, some time, a word or two from you that had a peculiar intonation (Klangcharacter). My memory is bad; I forget names and faces, but my ear never deceives me. I knew at once that I had heard you speak."

One evening, after being present at a performance of "The Beggar Student," he met Millöcker in the restaurant Zum Adler. He did not know the composer, but he went up to him and began to applaud, crying, "Bravo, Millöcker! You have melody; you have invention!"

A friend visited him in the artist's room during one of his concerts and was surprised to find in a prominent position a portrait of the dancer Cerafe. "Are you such an admirer of dancing?" he said, "Cer-

tainly," replied Bulow; "she is the only lady in the opera house who is never out of tune."

Some time afterward he sent to the same friend, a Hungarian, his photograph with the inscription: "B. Urnak (Mr. B) from Bulow Janos, a friend of dumb song (Cerale), an enemy of all trumpery-torture-singers. In remembrance of the minutes we have laughed together. March, 1882."

He met in a Vienna café a young, pretty chocolate girl, who impressed herself so on his memory that for a long time he sent her a letter every week describing his journeys and adventures. These letters, all of a merry tone, were purchased from the girl by a Viennese Mason. He carried on a similar correspondence with a Bierhalle Hebe of Berlin, from whom he bought his newspapers.

During his numerous journeys he used to read scores in the railroad carriages, and once studied a whole difficult piano score during the journey, which he played on his arrival at Berlin with his accustomed virtuosity.

He had one rather disconcerting peculiarity when he met anyone to whom for any reason he felt a repugnance he never noticed them, but got away as quickly as he could. At Copenhagen a 'cellist was introduced to him. The poor man was not only possessed of great artistic talent, but also of an enormous nose. Bulow stared at him for a moment and rushed away with the words: "This nose is impossible!"

THE MUNICH ROYAL THEATRE.

UNDER the title of "A Contribution to the History of the Royal Theatre, Munich," Baron Perfall has issued an account of his twenty-five years' tenure of office. Much of the information has been anticipated in O. J. Bierbaum's "Five and Twenty Years of Munich Theatrical History," but Perfall's work is of interest as the production of the director and as possessing the charm of memoirs. It reads like the confession of an aspiring idealist who, looking back on his life's work with laughing resignation, remarks how often his high flying efforts have been baffled by realities, yet on the whole is content with it, and what he has done and succeeded in. The program he drew up for himself at taking office is that of an idealist: "A repertory of purely artistic tendencies, a faultless ensemble, no surrender to the public that can imperil the influence of the stage or the elevation of the people." Of course such a plan could not be carried out thoroughly, and Perfall confesses that he had to do much contrary to his wishes. "I placed on the same stage," he says, "'The Trumpeter of Sackingen,' where Gluck's 'Iphigenie' was performed two days previously. I have even brought out too many French goods." Yet, in spite of all these concessions to the public, the receipts never attained the desired height. Every year after the death of King Ludwig II. there was a colossal deficit. In 1891 and 1892 unforeseen circumstances caused a deficit of 62,000 and 64,000 marks.

The chief events under Perfall's management were: in 1880, the united performance of prominent dramatic artists; in 1878, the secular feast of the Court and National Theatre; the centennial celebration of Ludwig I., 1888; the private performances for Ludwig II.—altogether, from 1872 to 1885, 208 performances. Perfall devotes considerable space to his reforms and the reconstructed theatre in which from June 1, 1889, to November 24, 1892, there took place 121 representations of nineteen different works. Many of his plans remained unaccomplished, such as the erection of a "festspielhaus for the people," to combine in itself the different tendencies of Bayreuth, Salzburg and Worms, "the doors of which, in contradistinction to those of Bayreuth, should be open to every one of the people at a comparatively low rate." He spoke with sadness of his relations to Richard Wagner. "A deep suspicion, persistently fostered against me as a supposed opponent of all Wagnerian changes, barred the way to undoing much that had been done." In Perfall's favor, however, we have the facts that under his direction 742 performances of Wagner's works, without the slightest alteration in the original score, were given at the Court Theatre. In conclusion Perfall quotes: "It is the inexorable law of development for new forms to dissolve the old. The old need not bewail this fact, for as far as the old is genuine so far it remains unlost." This saying which Perfall applies to his active life may perhaps comfort him for the bitter feeling which puts expression in the final words of his first chapter: "All jubilees are only covered obsequies."

"SUUM CUIQUE."

UNDER the heading of *Suum Cuique* F. Benefeld has published a very interesting article, in which he protests against the too common opinions promulgated by the ordinary run of critics, who have written about Hans von Bulow since his death. Bulow, while one of the paladins of Richard the Great, while enthusiastic for Wagner's work, always had his heart and ear open for everything that was beautiful and good in music. He did not damn everything not strictly Wagnerian. On a concert program at Hamburg he placed the names of Bach, Beethoven and Brahms, and wrote on the margin of a copy sent to a friend the word Credo. But his Credo in this trinity never hindered him from seeking to bring forward whatever was excellent in the realm of absolute music, by whomsoever it was written.

Many of Bulow's utterances have been commonly explained as dictated by caprice or the impulse of the moment. They really were the result of inmost nature; hence no one has been so misunderstood or so misjudged, not only as an artist but as a man. Genius cannot be measured by the common yard stick. The portraits that have been given of him are mostly caricatures, unrecognizable by a true critic. To call him simply a musical genius is a mistake. Bulow was a man of universal endowments, who concentrated all his faculties on music, and it is from this standpoint that he must be regarded.

The gifts that his fairy godmother laid on his cradle were numerous. Favored by birth and bringing up, he acquired easily but unceasingly a general comprehensive culture. A phenomenal memory kept ready at hand all that he learnt. In literature he was the rival of professional scholars. He ardently embraced the modern realistic tendencies in literature, and knew Ibsen by heart. "I remember," writes Mr. Benefeld, "once after a performance of 'Ghosts' a difference of opinion arose respecting the rôle of Mrs. Alving. Bulow defended his view by quoting scene after scene from the play. So in the latest French literature, he loved to quote Guy de Maupassant."

Of this phenomenal memory older members of the Philharmonic Orchestra may recall an instance at a rehearsal when the parts of a work of Saint-Saëns were not forthcoming. They had been ordered from Paris, but had not arrived. Bulow vowed he would wait till they did come. Hours passed and at length one member of the orchestra proposed to put the "Danse Macabre" in the program. "I have never conducted it, I don't like it. I don't know the piece, I heard it only once by chance in Paris fifteen years ago." There was a pause. He looked again around the empty hall. He took the score, hurriedly glanced over it and then threw it aside. The players began. Suddenly he asked, "Is not this the place where the two trumpets come together?" They replied, "Yes." "Is there not a D sharp to it? Again they replied, "Yes." "That is wrong, it ought to be D; the fellows in Paris have made a misprint." Those who did not know Bulow well may think this a bit of comedy; but those who have witnessed other manifestations of his memory will judge differently.

Great wit, great quickness of repartee were always at his command, and during his Paris sojourn he was a welcome visitor in the circles of Georges Sand, Chopin and Heine. He would often speak brilliantly of those days, but as far as is known left no records thereof. He never took pen in hand except for some important reason; his own personality was secondary. A young man who was starting a new literary undertaking wrote to him, asking for some reminiscences. As Bulow was then indisposed, his wife replied, "Bulow keeps silence respecting himself and his experiences. His nature abhors all little vanities, and his experiences confirm him in this silence. He suffered too much in early life. Such men never look backward. They look for comfort forward, to action, not to contemplation."

For stupidity, for all that seemed to him perverse, he had sharp replies that seemed at first exaggerated or expressions of nervous excitement. His unrestrainable impulse to break the fetters of conventionality made him impossible as Court Capellmeister. All his speeches at concerts, all his speeches at wrong places, all bear the stamp of truth. He was always sincere and earnest, even when he consciously decked the truth with cap and bells, and in all his utterances we must look behind the veil. No wonder he was often taken seriously when he did not wish to be so taken. When a certain capellmeister asked, "How do you manage, Doctor, to produce such

a crescendo in the conclusion of the 'Fidelio' overture?" with the most serious face he replied: "This way. At first I never look at the trombones. Then I look and show my teeth. Then all the players show their teeth. See! This way! Then such a lot of breath is in the instrument that the crescendo comes of itself. Remember this! Remember this!"

Yet all through Bulow was a noble hearted, noble thinking man, far above all the little annoyances of daily life, and hurt only by the men he prized. Against others he defended himself by his wit. A well-known singer in Berlin had been very discourteous to him, and soon afterward he met her in company, where everybody was congratulating her on her approaching marriage. "You are betrothed!" said Bulow. "I congratulate you! Your intended is a colleague of mine, a jurist." (Bulow hated every other designation except that of Doctor Utriusque Juris.) The lady responded: "My intended has hung up his jurisprudence and has become a wine-grower." "Thank God! You'll have to regard etiquette more than you have as yet," was Bulow's answer in a most courtly tone.

As far back as 1853 Robert Schumann wrote: "Hans von Bulow I knew as a very young man. He was a distinguished pianist." The letter was occasioned by the great fiasco that Bulow made at his appearance in Berlin at the performance of Schumann's compositions. The cause of the fiasco was perhaps lack of appreciation of Schumann by the Prussians. About the same time he tried to introduce Liszt's "Ideale" to the Berliners at a Liebig concert, and when they began to hiss, he turned to the public and said: "Hisers must go out." This was his first concert speech, and was like all the rest.

It was Franz Liszt who smoothed the way for the young music-loving pianist from the bar to the concert platform, and henceforth with all his faculties bent musicward, with his fiery temperament and unbending will he strove to sound the mystery of art and reach the distant spot whither the great in music had conducted heart and soul. He became the great reproductive artist, who astonished his contemporaries and who has left no successor.

"It is almost impossible to realize Bulow's industry and hard work. In order to thoroughly understand the great masters he wrote out their works with his own hand. He possessed the whole of Bach and Beethoven in his own writing. Before 'Tannhäuser' was printed he copied out the whole score for Wagner who wanted a second copy. Wagner afterward gave to his self-sacrificing friend this copy, which contains a new conclusion to the third act, which has never been performed. This copy must be among Bulow's papers; but after the events of Munich it was distressing to speak with Bulow about Wagner."

"As an interpreter of Beethoven, as long as his tradition lasts, Bulow will be a model for every young artist, while no thoughtful artist will venture to imitate the sensuous force and charm of Rubinstein. But as an editor Bulow often falls into caprice. How else explain his transposition of the G flat major etude of Chopin into an F sharp major? As regards his orchestral conducting we must guard, while fully appreciating him, against exaggeration. It is a mistake to say that he first opened the way for a correct rendering of Beethoven's orchestral works. His power as conductor lay in his person—hypnotic influence on the members of the orchestra. He could, by his will, so concentrate his many headed machine that he could play on it as on a keyboard. Hence, too, many peculiarities of his conducting, such as his rhythmical changes in the A major symphony for example, live and die with him—peculiarities by no means to be imitated."

"Bulow as a thinker preserved Bulow as an artist against onesidedness. His impulsive nature seized the good wherever he found it; hence his changes from Bach, Beethoven, Wagner, Liszt, Meyerbeer to Verdi."

"He often felt his powers failing. In a letter, February 18, 1892, he expresses the foreboding that he would not see the end of the century. He wrote to a Berlin friend, sending to him a manuscript of a Schubert psalm with accompaniment added: 'Perhaps it will not be distasteful to you that my final thoughts are given to personal recollections of my fellow musicians who by their warm, practical sympathy have cheered and aided me in my struggles. Since and because, perhaps down to the *fin du siècle*, the firm of Leo Lipmannssohn does not put me in their autograph book as *hors du concours*, I have resolved to

bequeath to you a manuscript, that no one has torn to bits because (not a very decisive reason) nobody has heard it."

"The foreboding became true. The whole musical world mourns over the grave of the great artist, the man of high and noble aspirations, the knight *sans peur et sans reproche*. To judge his achievements and actions with grateful hearts without wild exaggeration, to honor the man who did his duty in his own time and lives for all time—this is to act in the spirit of the departed. *Suum cuique.*"

THE RETURN OF THEODORE THOMAS.

THERE seems to be no particular reason why Theodore Thomas should professionally return to New York city, simply because his work has been peculiarly unsuccessful in Chicago. Gratitude is a lovely virtue, and we feel that those friends—wealthy friends the newspapers have it—who are agitating his return here are perfectly justified in doing so. It is certainly their own affair, but the question which presents itself is, What will we do with Mr. Thomas when we get him here? He is said to have complained that there is no suitable hall in this city for him. He might also have said there is no audience either. When he spurned Gotham's mud and went to the Boreal City he lavished much abuse on the devoted heads of his patrons and backers. The city also came in for its share. Now Mr. Thomas wishes to return. Why?

Mr. Seidl is conductor of the Philharmonic Society, and is likely to continue so, particularly as financial returns during his régime have never before been so great. In addition, he gives satisfaction as a conductor, being of advanced views and great individuality. Why, when new blood is needed in the society, should Mr. Thomas be re-elected as conductor, since his old cut and dried notions and unpleasant personality made him so unpopular here before?

The Symphony Society is conducted by Mr. Walter Damrosch, and with all due deference to the musical capacity of New York have we not enough symphonic concerts—for the Boston band must be taken into consideration? What Mr. Thomas is to do should he return is a mystery. What he has done for the cause of art in this country will, we hope, be always gratefully remembered, but it seems that his days of usefulness in this city are about over.

He voluntarily abdicated his position here. Why should he seek to get possession once more of the throne? Younger men have come to the front and are doing as good work as Mr. Thomas ever did, and without inflicting tyrannical and captious temperaments on their public and orchestras. It is only a law of nature that the new must supplant the old. Mr. Thomas should remain in Chicago, where he is a powerful factor in its musical development. There is no niche for him to fill in the musical life of this city.

Harold Randolph's Success.—This is taken from a Baltimore exchange:

Prof. Harold Randolph was the instrumental soloist at the Peabody Symphony Concert Saturday night, and his performance was one of the most brilliant and successful that he has ever given in Baltimore. His number was the Tchaikowsky piano concerto in B flat minor, which was given for the first time at the Peabody concert. It is a superb work, and its immense difficulties arising not only from its massive chords and its demand upon the varied resources of the piano, but from its tricky rhythm and accents, were all successfully met by Mr. Randolph. From the first vigorous measures accompanying the melodies in the orchestra, through the crisp staccato passages and unconventional treatment of the themes, to the last powerful chords of the finale, the pianist showed himself thoroughly in touch with the work and held the auditors in earnest attention throughout. His technic was strong and spirited. At the close he was given numerous recalls and presented a beautiful bouquet of American beauty roses from his pupils.

Marteau's Dates.—The dates of the Marteau Concert Company for the next month are follows:

March 26, Minneapolis, Minn.; 27th, St. Paul, Minn.; 28th, Milwaukee, Wis.; 30th, Buffalo, N. Y.; 31st, Watertown, N. Y. April 2, Syracuse, N. Y.; 3d, New Haven, Conn.; 4th, Burlington, Vt.; 5th, Montreal, Canada; 6th, Quebec, Canada; 7th, Ottawa, Canada; 9th, Hartford, Conn.; 10th, New York city; 11th, Troy, N. Y.; 12th, Worcester, Mass.; 13th, New York city; 14th, Albany, N. Y.; 15th, New York city; 16th, Lowell, Mass.; 17th, New York city; 18th, Washington, D. C.

Marteau's Private Concerts.—Henri Marteau will give three invitation recitals of chamber music at Music Hall on the afternoons of April 10, 13 and 17. Anton Hegner, Mr. Novacek and a violinist yet to be chosen will make up the string quartet and Mr. Aimé Lachaume will be the pianist.

Richard Burmeister.—On Saturday Mr. Richard Burmeister conducted his symphony "The Chase After Fortune" at the last Peabody Symphony concert, at Baltimore. Last evening Mr. Burmeister gave a recital at Searcy, Ark. This evening he plays at Memphis, Tenn., and to-morrow evening will be heard at Nashville.



THE RACONTEUR.

POÈME ÉROTIQUE.

(Un petit morceau pour le piano par E. Grieg.)

"Que nul soin ne te tourmente"
"Aimons-nous, aimons toujours!"
"La chanson la plus charmante"
"Est la chanson des amours."

—VICTOR HUGO.

A tone poem, pensive and tender,
A tiny verse brimming with love,
A melody borne on May breezes
Which kiss the white blossoms above.
Sweet harmonies, hauntingly dulcet,
Sweet word tones so swift to allure
When such sweetness together is blended.
Est vraiment la chanson des amours!
While reading that exquisite lyric,
When hearing that soft music strain,
The heart must needs cast off its burdens,
The weary soul grow young again;
For each life must have had its gay springtime.
Whose remembrance will ever endure;
Every heart must have sung in that springtime,
"Aimons-nous; Oh, aimons-nous toujours!"
Toujours? Ah, Hélas! the bright music
Is ending in sad, minor strain;
"Le printemps de la vie," sings the poet,
No power can restore us again.

—FRANK E. SAWYER.

I HAVE just laid down with a sigh Max Nordau's "Entartung," and indeed feel as if "Degeneration" had clutched by the throat all modern manifestations of art. I know that these be not brave words for bonny spring, but the effect of the book, cleverly as it is planned and written, is quite depressing. According to Nordau, whose "Conventional Lies" and "Paradoxes" you must remember, we are all "Degenerates." Art in all forms is degenerate, and he bundles together, Rossetti, Swinburne, Burne-Jones, Sar Peladan, Maeterlinck, Ibsen, Wagner, Baudelaire, Victor Hugo, Walt Whitman, Tolstoi, Zola, Verlaine, J. K. Huysman, Flaubert, De Maupassant, Mallarmé, Edgar Poe; in fact all the gods of latter day culture in one contemptuous phrase—"Degenerates."

We are all hysterical, all half mad, our brain sapped, nerves eaten into, and consequently we delight in the brutal, the overstrained, the morbid in art. Why even old Walt Whitman was nothing but a fantastic "tramp," whose self consciousness was enormously developed. As for Ibsen, he is the perfect type of the anarchist in letters. "In these latter days the poet, dramatist and standard bearer of anarchy is Henrik Ibsen. He has succeeded to the double crown of Wagner and Victor Hugo. The stage has become his kingdom, on which modern problems, finding a voice through the speaking trumpet of his personages, hurry forward and declaim with a vehemence and a repetition of the same ideas that reveal to us their origin.

Ibsen is before all things a skillful playwright, bringing his incidents to a focus and hastening the catastrophe which events have prepared, as though he would restore the unities of Aristotle. In a dozen sentences he can paint a situation, with all its touches of feeling and a lively portraiture of the persons concerned. He has an acknowledged power of perspective, a concentrated energy, and in two or three characters has shown a creative genius that would justify, not indeed the reputation he enjoys, but high and lasting rank among the dramatic poets of all nations. Yet neither his poetry nor his skill as a scene shifter will account for the height to which he has climbed. He prophesies of a new time in accents full of rage. He welcomes anarchy when it

comes in as a flood, and would himself, as he gaily sings, hoist the ark with a petard were the chance given him. Law and order he detests; free love in its most anarchic form may count upon his blessing; his pattern characters proclaim that they are "sick" of all responsibility. To him the Ego is the only Saviour, and "the will to live" or "the freedom of a mind that obeys its own regulations" and recognizes simply its "duties to itself" he glorifies with the fervor of a "Degenerate."

So withering in his arraignment and analysis of all these gifted men is Nordau that I begin to suspect that he is a "Degenerate" himself. He is an anarchist in his critical opinions, and ends up by falling into the same faults of hysteria, exaggeration and cerebral frenzy which he imputes to his antagonists. There is, however, some truth in his strictures of Wagner and Ibsen.

To me the very crowning climax of all this modern thirst for mental and physical sensation is M. Antoine's "Théâtre Libre" in Paris, where the "Decadents" hold forth. There they seek to combine in one evening all the pleasures of the senses—drama, music, perfumes, touch and presumably taste. It wouldn't be a bad idea to hand around æsthetic caramels during one of these ideal performances. Then all the senses would be touched.

I can't tell you with what anticipatory pleasure I awaited the virgin performance in America of Peter Ilitsch Tchaikowsky's Sixth symphony in B minor at the hands of Mr. Walter Damrosch and his Symphony Orchestra. I went Friday afternoon quite early to the public rehearsal, and devoured Henry Krehbiel's lucid exposition of the work; and then, flanked on one side by a pretty, music-loving actress and on the other by hopes built upon the Fourth and Fifth symphonies of the great dead Russian, I heard the new composition, which its creator labeled "Pathétique." The title is a happy one. The symphony is largely in the pathetic vein. But although the singularly placed finale swept me from my mental moorings, the work as a whole was a distinct disappointment. Beauty of workmanship and a lovely, idyllic vein of feeling characterize much of the first three movements.

Really—and I feel that you will scoff at this—there was a suavity in the first allegro (which contains a charming sentimental subject), and in the third movement, which suggested Mendelssohn. Those fierce blasts from the Ural Mountains, those Calmuck harmonies, the fierce glow, savage sweep and thrusts as from a musical lance—where were they? It was a conventionalized Tchaikowsky we got. In the molto vivace, with its march-like coda, there peeped at you the savage Peter who, like Tolstoi, believed ardently in "going to the people." The novel rhythm of the second movement and its delightful, almost dainty character were very inviting. But Tchaikowsky says nothing distinctively new—in fact, he repeats himself. I caught sight of many of his old contrapuntal devices; of those sizzling chromatic scales of his treatment of the wood and brass, and the staccato blasts in the trumpets, and his fondness for the very ground basses of creation, abrupt harmonic traditions, and in the last movement we got one big, free, sensuous melody which carried my heart out into the open air, although it afterward joined in a gloomy funeral cortège.

This adagio lamentoso sounded indeed like Beethoven's "Commedia finita est." Its piercing and, I am tempted to say sensuous sadness makes it the strongest number of the work. But—am I too exacting,—do I crave too much honey from Hybla?—it did not fill me like the F minor or E minor symphony. The symphonic quality of this Sixth symphony is not so much in evidence. In the earlier movements, particularly in the allegro con grazia, I felt that I was listening to a pleasant suite. Mr. Damrosch and his band did wonders with the music. I have seldom heard the Symphony Orchestra play so enthusiastically. Certainly there is nothing in the first movement to offend the ears of those who lean toward suavity and who abhor passion and its conflicts.

"Gabiella," by Byrne and Pizzi, which was presented by Patti last Friday night in Music Hall, was written literally to order, and naturally the collaborators could not give much wing to their imaginations. The composer, for example, had to write within prescribed vocal limits for La Diva, the work had to be

romantic in color, so as to please the average concert audience, and it had to be compressed within the limits of an hour. Now, to do all this meant the curtailment of situations, the cramping of incident, and even the dramatic side was not allowed much expansion. I really think that, with all these hampering conditions, the collaborators have contributed a very pretty little work, intelligible as to plot, melodious as to music. Patti's two solos are very effective.

Mr. Pizzi has set these lyrics to some very good music. Of course, with a book dealing in fiercer passions, he would be more at his ease. Only I wish to impress on you that an opera written to order and within certain lines is never a test of one's abilities. Besides Music Hall stage is inadequate for operatic representation. Pizzi has the stuff in him, and he has had sound training. The more he eschews the distinctly national quality of his country's music the bigger a fellow he will become. I am very tired of Italian moonshine music; besides it has been done before, and has served its day. Let Mr. Pizzi look to this and remember that he lives in America. Here no languid breezes blow across sultry lagoons, and even our moonlight is crisper and whiter than in Europe. This young Italian has become acclimated, and he is not afraid of color or passion. Let him give it to us in more unconventional accents. In a word, let him forget he ever studied in the hot sunshine of Italy, and recollect his environment. Then Pizzi will do something.

I remember first hearing Pizzi's music in Brooklyn three years ago, where his "William Ratcliff" music was played by Mortimer Wiske. It was with this opera that he won the Bologna prize of 5,000 frs. in 1889. This was awarded him by three eminent judges—Boito, Martucci and Bottesini. The opera was afterward performed with great success at the Comunale in Bologna. Pizzi is a pupil of Ponchielli and the Milan Conservatory, and in 1885 won the prize for a one act opera. In 1887 he gained the first and second prizes in Florence for two string quartets. He is now in his thirty-first year, and when he emancipates himself from the leading strings of his schooling and becomes more cosmopolitan in his thematic types we may expect something. That he has a "talent de théâtre" is beyond a doubt.

I went to the third public meeting of the Manuscript Society last Wednesday evening in Chickering Hall. The hall was packed with enthusiastic people; but for me the program was mediocre. I heard little to admire, save Arthur Foote's overture "Francesca da Rimini," which I heard before, consequently it was not a novelty. Of course it dwarfed the other numbers, for it is extremely well written and scored. Victor Harris' pretty and clever part song, "Go Hold White Roses to Thy Cheek," made a great success, and Homer N. Bartlett's aria for tenor and orchestra, "Khamsin," proved dramatically effective. It was sung by Mr. S. Fischer Miller. Mr. Walter Damosch conducted the orchestra. I certainly have been to more interesting meetings of this society. The program committee should have the souls of Spartans and the discriminating powers of professional critics. Perhaps with these qualities these concert programs might be made more enjoyable.

Brother Addison F. Andrews' neat male chorus was not given half a chance. The F. in Addison's name stands for "Future"—so look out for this budding composer and versatile fellow.

Edwin A. Hoff, the popular tenor of the "Bostonians," who went South some weeks ago for his health, returned to the city last week. Mr. Hoff is in the best of spirits and voice, and has gained 15 pounds during his sojourn in Florida. I asked him what he did with his time. "Peel oranges and loaf," he replied. I suspect, however, that in the dark recesses of some mysterious Louisiana bayou "Ed" occasionally gave vocal tips to musical alligators whose early education in saurian solfeggios has been neglected. It was his first vacation for nine seasons, and he needed it badly. He began singing again in "Robin Hood" last Saturday night at the Broadway. The "Bostonians" are in Washington this week.

This from "Life":
ENTHUSIASTIC CATHOLIC LADY (to Jewish proprietor of Music Hall): "Dear Mr. Mendlebaum, do let us

have the hall for our concert, and I will say ten Ave Marias for you."

J. P. M. H. (shaking his head slyly): "You would hafter say Ave Moseses for me."

I think that Victor Herbert has revolutionized the old established style of writing for the violoncello in his new concerto. It is the second work of the sort from the pen of the gifted Irishman, but it is as totally unlike its predecessor as is the rococo cello concerto of the past. Symphonic in character the first theme, which is the dominating theme, is rather sombre and dramatic than lyric. The phrase is modern, and is treated most exhaustively by the composer, who has mastered the mysteries of orchestral color, counterpoint and composition. The lyric idea in the slow movement is lovely, and just suits the big, unctuous tone which Herbert draws from his instrument. In the last movement we get some virtuosity, but not of the "fiddling" sort, which most violoncello virtuosi indulge in. The composer knows well the limitations of his beautiful instrument, and he has preferred to write musical periods of a broad flowing, cantabile character, or else short phrases pregnant with dramatic feeling. The usual tarradiddle, skips and jumps and skin deep scale playing are absent. As a whole the concerto impressed me by its passionate, powerful quality. It is quite the best thing Herbert has yet written, and he played in a style which caused the usual apathetic Philharmonic audience to thaw into bravos.

Somebody has written "nothing keeps alive so many lies as good music." Music never lies. It always tells plainly who made it. Ask Messrs. So & So.

Have you remarked my "Dolls' House" at the head of the column to-day? Of course I really do not look at all like that. I am bald, old, very thin and a Nordau "Degenerate."

Oh, dear! And will it be so in the future? Will the "Rosedales" of to-day be to our children as the "Rosedales" of our fathers? Other times, other manners. You know it. I can't read "Lady Audley's Secret." I can't even get along with the brilliant Ouida and her picturesque platitudes. "The Castle of Otranto," "The Monk," even "The Last Days of Pompeii," with its pseudo-classicism, interest me more than that certain period in English novel writing, when the sword was velvety, and high bred man and woman moved about listlessly, while o'erhead was a brave British sky, and the lark twittered at the dawn. At night there was mild wassail, and when the moon had risen and the house bathed in its serene rays,—why, hush! "Who goes there?" "Hush, 'tis I." "Ah, sweet one, and well you knew the secret panel."

Confess, gentle reader, that the day has passed for that sort of thing in fiction, although I believe milliners' apprentices and drug clerks do wallow in the glorious and fashionable atmosphere of "The Duchess." But the time when clanking doors, horrid family skeletons, lurking gypsies, awful oaths, deep dyed, though gentlemanly villains, abductions and struggles in the dell, ah, have they not flown? "Ou sont les neiges d'antan?" sang that delightful rogue of old France, François Villon. And where are the plays of yester-year, might we too pipe in our modern treble? As I sat in the Star Theatre the other night and watched the unfoldment of "Rosedale," I wondered if Lester Wallack, dashing, graceful, manly, magnetic Lester, could come back to us in his prime, if even he could rehabilitate the ancient glories of the erstwhile popular play. I sincerely believe that he could not. "Rosedale" is as obviously artificial as the "Bohemian Girl"—to which, by the way, there is a certain dim resemblance. Let us not talk about the good old songs, and the good old plays enduring. What is good in art does endure, and not fashion's mutations can stale it, but the ephemeral work ages rapidly and "Rosedale" never was a work of art.

Its humor is of the flattest, the once sparkling dialogue is vapid, and the whole machinery of the play is oppressive and cumbersome. But, oh, how I liked it once upon a time! How I revelled in the love making of "Elliott" and "Rose," and how Lester Wallack did make love, and how he sang and acted in the gypsy dell and—by moonlight. Ah me! What a

string of "hows" my memory has stirred up, and I thought that George Holland was the most amusing figure in the universe. But the "Bunberry Kobs" have been plentiful since, and the rich hunting squire who gets purple and says "S'Death!" "Gadzooks!" is banished from contemporary English fiction. Helas! "Ou sont les neiges d'antan?"

The revival at the Star is in no wise a remarkable one. But it is smooth. Joseph Haworth is an actor who lacks plasticity, although he atones for it with his virile intensity. He was not a graceful "Elliott Gray," but he was a very energetic one. Mr. Mestayer made a funny "Knobb," although he burlesqued the part a trifle. The villain, "Miles McKenna," and what an awful villain he used to be in days of yore, was done in good old traditional fashion by F. J. Keenan. That polished scoundrel, "Col. Cavendish May," was in the excellent hands of Mark Price, and the exaggerated character of "Dr. Leigh" was in the able hands of Howard Gould. The women in the cast were Annie Clarke, Isabelle Evesson, Kate Ryan, Belle Stokes and Helen Dayne. They acted intelligently. "Rosedale" may interest latter day audiences, but I sincerely doubt it. It is old, but not old enough. Great age would insure veneration. Not being white of hair, but only wrinkled, this most artificial of dramas is a bore. Yet I cannot refrain from once more exclaiming, "Where are the snows of yester-year?"

I only hope that Max Heinrich will give a song recital here this spring, or rather a series made up of selections from Schubert, Schumann, Franz, Bungert and Brahms. He plays his own accompaniments, and is inimitable in this difficult and exquisite genre of the singer's art. With his wife, Anna Schubert Heinrich, a charming soprano, Mr. Heinrich can give you your fill of Lieder music, finely interpreted. In a period when noisy piano recitals rule the musical roost Mr. Heinrich's finished art would be most welcome.

Have you had enough for to-day?

JOHANN STRAUSS,

OTTO EISENSCHITZ has lately interviewed Johann Strauss, and writes: "In a side street of the Wiedener High street, the Igelgasse, stands the one story house of the composer of the 'Fledermaus.' All without is still and peaceful; it is a home that all must envy him the possession of. From a roomy entrance hall doors lead into the salons and boudoirs, into the smoking and billiard room and the parlors, while a broad staircase leads to the upper private rooms. The servant, who speaks questionable German, gave me a scrutinizing glance, and then led me, after receiving my card, through a rich salon to the small, modest boudoir. Every piece of furniture, every mirror, every picture, every statuette, every trifle, was a precious work of art. A delicate female hand must have been at work. I was admiring even the portfolio of autographs, this fin de siècle bit of ornament, with sketches by Munkacsy, Deffregger, Blaas, Caron, Fux, Schliemann, a wonderful caricature of Wagner by Leo Delibes, when the lady of the house entered and soon charmed me by her lively conversation. It is to the kind communications of this lady's lips that our readers owe the following details regarding her beloved husband.

"Johann Strauss, who will celebrate next fall his fiftieth jubilee of work, is composing with unflagging energy and creative enthusiasm a new opera, which will be produced next season at the Theatre an der Wien. He works several hours in the forenoon, and at night chiefly from 10 o'clock till 3 o'clock in the morning, standing at his desk smoking and drinking. He never goes near the piano, and writes at once the whole score. This overexertion makes him suffer from nervous excitement. The libretto of the new operetta is the work in common of Davis, author of "Das Heirathsnest," and Kalbeck. Davis has inventive talent; Kalbeck writes charming verses. The subject is not *volkstümlich*, but designed for the intelligent public. Yet, as Strauss thinks, the lyric flight of Kalbeck often requires to be checked, as he is dealing with the text for an operetta where the verses need not be too polished nor the language too poetical. The scene is in Southern Hungary, the matter very interesting, very stimulating to the composer and containing many pretty situations. The work is nearly completed and new ideas are already forming in Strauss' head."

In Berlin Strauss' most popular opera, "Der Fledermaus," will celebrate a jubilee that has fallen to the lot of no modern work—its 600th performance.



European Headquarters of THE MUSICAL COURIER,
BERLIN W., Linkstrasse 17, February 27, 1894.

"HONORS were easy," as they say in English whist, in music in Berlin last week. "Medici" held the boards during four nights at the Royal Opera House, and all four of them were absolutely sold out. The success of Leoncavallo's work in Berlin is an undoubted one, and as far as I am able to judge, one of the genuine kind that is going to last. For the present week likewise four performances of "I Medici" are announced and seats for them are rather difficult to obtain, as I found out to my sorrow last night. It is wonderful what a personal interest the Emperor is taking in Leoncavallo's work. He went to hear it again last night, something he has not often been known to do, and now he has even gone so far as to ask Leoncavallo to write an opera in the great historic style on the subject of "The Roland of Berlin." This is the title of a novel by Willibald Alexis, the hero of which is Elector Frederic II. of Brandenburg, yclept "The Iron One." Professor Taubert, the German translator of "Medici," has been asked to write the libretto, viz., to dramatize the novel.

Preparations for the first production here of Verdi's "Falstaff" in German are pretty far advanced and the opera will probably be given week after next. In Cologne it met with a tremendous success last week.

Concerts were numerous, but none of them of very great importance. I can therefore let them pass muster with a few remarks and without either wearying you or myself too much.

Franzi Muetter, from Vienna, highly recommended to me through a personal letter from Moriz Rosenthal, was the first one, who a week ago to-day competed for Berlin honors. They did not fall to her lot as easily as at her home, the Austrian capital, where she is reported to have a great number of friends and admirers. The occasion was of some special interest to me, as the young lady is said to be planning a trip to the United States. Candidly speaking, and if I were asked for my best advice, I should dissuade her from such an undertaking. She has indeed a pretty fair and by no means unsympathetic mezzo voice, but she does not use it to the best advantage, and it is marred by such a tremolo that her long notes all sound like trills, while her attempted trills produce a tremolo effect. Moreover her style and *genre* are too small and would hardly draw in New York. Her stage appearance, however, is prepossessing.

Miss Muetter sang first some old Italian arias: "Pur di cesti," by A. Lotti (1700) and "L'Amour est un Infant Trompeur," by Padre Martini (1750). Later on she gave *Lieder* by Schumann, Brahms, Franz, E. Loewenberg, Rubinstein, Gounod and Gordiniani, and lastly an aria from Donizetti's "L'Elisir d'amore." The lady, who had an audience of undoubted quality at Bechstein Hall, was fairly successful with her public.

Miss Hanka Schjelderup, a Swedish pianist, who lent assistance, such as it was, at this concert, was a pitiable object. She essayed a performance of Liszt's transcendental legend, "St. Francis Walking on the Waves," and butchered it unmercifully. She is no more a pianist than her brother—the author of a one-act opera, "Sunday Morning," which I heard at Munich last summer—is a composer. They both mistook their vocation.

On Wednesday evening the Gmür couple gave a vocal

concert at Bechstein Hall somewhat on the Henschel plan. Rudolf Gmür is a baritone of considerable dramatic ability as well as a fair singer. His place, however, seems to be more the operatic than the concert stage, and in fact I learn he has just been engaged for the Cologne Opera House. His wife, Mrs. Amélie Gmür-Harloff, has a soprano voice of not much beauty but considerable sonority and flexibility. The couple sang some things that were rather out of the common but nothing exactly remarkable, except perhaps Chr. Sinding's pert baritone song, "I Carry Any Hat I Please." This *Lied*, bristling in the accompaniment with the now well-known Sinding fifth, is as daring and original a thing as I have lately heard. It is written textually and musically in the spirit of defiance against all hampering rules and preaches annihilation of old fogyism. Lorleberg's cycle of four songs, entitled "Spielmannsleben," was likewise new and partially interesting to me.

I could not stay longer as I wanted to hear Emma Albani's concert at the Singakademie, which took place a little later on the same evening and was attended by a large and fashionable audience. Her Majesty the Empress graced the concert with her presence, probably in recognition of the fact that Albani boasts the proud title of Royal Prussian Court Singer.

Be that as it may, the ravages of time could not be hidden even from the presence of royalty, and only the skill and almost consummate art of Mrs. Gye-Albani helped her to disguise them to at least such an extent that a Berlin public and even part of the press were gulled into showing furious signs of approval. I have frequently noticed heretofore that they don't understand much about voices or singing here in Berlin, and I am almost convinced that that other vocal wreck, Mrs. Patti, could still be successful here.

Albani first sang the "Casta Diva" aria from "Norma" (just as of yore), and in the opening portion of the *cantilene* her voice wobbled like calf's foot jelly, and her intonation later on became as impure as New York Croton water (such as I remember it from its looks, I never tasted it). In the allegro portion, however, and later on in an aria from Meyerbeer's "L'Etoile du Nord" her coloratura was still marvelous, her art beyond fault finding, with the sole exception of the trills, in which the notes were to my ear of smaller interval than that of a semitone. A Händel aria was also sung with great skill and above all in unexceptionable oratorio style.

Vianesi's accompaniments, especially in the great "Tannhäuser" aria "Dich theure Halle," were execrable.

I mentioned Mrs. Albani's success with the public before, and must add that she was forced to two encores, the one an Arditì waltz and the other the always with us, nevermore-to-be-shaken-off "Home, Sweet Home." *Tout comme chez la Patti.*

Mr. Frank Schoerg, a very capable violinist, was nearly lost sight of on this occasion, albeit he played with very nice and sympathetic, but a trifle too small tone, and in refined style, a gigue and sarabande by Bach, and the two first movements from Wieniawski's D minor violin concerto.

Some piano solo performances are not worth mentioning.

The "Music Festival" in commemoration of the fiftieth anniversary of the existence of the Berlin "Tonkünstlerverein" began on Thursday night with an orchestral concert at the Singakademie, followed on Friday night with an organ concert at the "New Church," and supplemented on Saturday evening with a vocal and chamber music concert at Bechstein Hall and a dinner at the "Vier Jahreszeiten" on Sunday noon. The latter, I am sorry to say, I did not attend, but it was about the only thing that was absolutely festive in this music festival. The rest was almost all as pretentious and at the same time unimportant as the society with the high sounding title seems to be. In purpose it would appear to pursue the same aims as perhaps a joint venture of the New York Manuscript and State Musical Association might produce. In reality the Berlin Tonkünstlerverein is far below either of these two transatlantic organizations in ability, material and means. It possesses over them only the sole advantage of age.

The first concert was dedicated to orchestral and choral works. They were all novelties to me, although some of

them have been performed here before. Absolutely new was Benno Horwitz' (assistant music critic of the "Post") symphonic poem, "Through Night to Light." It is not uninteresting, as far as contents are concerned, but it suffers from unskillful orchestration. The composer conducted. A concertstück for violin, op. 66, by Albert Becker, conductor of the Cathedral choir, shows two fair themes, of which the first is used for variations. This novelty was well played by Concertmaster Fritz Struss, of the Royal Orchestra. The most important and by far the best work was Frederick E. Koch's "The Bound Stream," for chorus, soprano solo and orchestra, poem by F. Hoelderlin. Koch is a former and one of the most gifted pupils of the Hochschule. The composition is contrapuntally remarkable, and shows both rich imagination and a fine sense of form. It was adequately performed by the Otto Schmidt Chorus, Mrs. Mueller-Ronneburger, soprano, and the Philharmonic Orchestra under the composer's baton.

Very interesting also was Max Puchat's "Tone Poem for Orchestra," entitled "The Tragedy of an Artist," five movements, with the program: (a) Prelude, "Youth's Strivings;" (b) A Melody; (c) "On the Waves of Fortune," "Warning Voices;" (d) "Funeral March to the Grave of the Betrothed;" (e) "The Last Battle," "Blown Away," "Forgotten." There are moments of beauty in this, alternating with meaningless phrases. Sometimes the composer's invention seems to take a high flight and the next moment it falls into absolute triviality, such as for instance in the trio of the "Funeral March," which is banal and vulgar to a degree. In agreeable contrast to the other composers Puchat showed considerable capacity also as a conductor of his own work. Felix Dreyschock played a tedious piano concerto in A flat by Josef Rheinberger, and the Schmidt Singing Society sang a dry four part *a capella* setting of the Ninety-first Psalm, by Prof. Martin Blumner, which calls for no comment.

Much less important was the church concert on Friday. Compositions by Dienel, Fanter and Robert Radecke were of the slightest possible interest. A romanza for violin with organ accompaniment, by Puchat, proved an entire failure. Only the Thirty-fourth Psalm for chorus with organ was remarkable for artistic building up, and a psalm for alto and organ, by Horwitz, sung very well by Miss Clara Schacht, pleased melodically and by means of its warmth of expression. The best work on the program was Theodor Krause's setting of Klopstock's "The Lord's Prayer," for chorus and solo voices *a capella*, which shows genuine religious feeling. It was finely given under the composer's direction by the Nicolai-Marie church choir.

The program for Saturday night at Bechstein Hall brought a string quartet in C minor, by Oscar Pasch, in which some of the variations of the lengthy slow movement are beautiful. It was well played by the Halir Quartet.

A piano quartet in B minor, by Richard Johannes Eichberg (piano teacher at the Hochschule), showed some pleasing but not very original invention and an occasional Wagnerian harmonic progression. Felix Dreyschock played the piano part.

The last chamber music work was a string quintet in F major by F. E. Koch, which was a thorough disappointment to me, as from the above mentioned choral work I had anticipated a work of importance. In reality the quintet proved to be a weak and absolutely tedious imitation of the Brahms' style with all the Brahms left out.

Four composers were represented on the program, with fourteen songs, of which only Tappert's "Am Abend" and Otto Schmidt's "The Kiss" made a favorable impression and were redemanded, while the *Lieder* of Adolf Stemler and Richard Wustandt are below notice. So was also the singing.

On Friday evening also Miss Clotilde Klæberg gave her second concert at Bechstein Hall, a Schumann-Chopin recital, of which, I am sorry, I could hear nothing; but of the concert of the Berlin Teachers' Singing Society, which took place at the Philharmonie on the same evening, I was in time to witness nearly the entire second half. Prof. Felix Schmidt, the baritone singer, is the conductor of this male chorus organization, which ranks among the highest. They sing admirably, but not with quite the finish of the New

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York Arion; on the other hand they develop a more telling *forte* and a certain *brusqueness*, which I like in a male chorus. Their attack is as solid as that of a phalanx of cavalry. Of the various *capella* quartets I heard from them Hugo Juengst's "Spinn, Spinn" (likewise a battle horse of the Arion) had to be repeated, and Marschner's difficult "Last Will" was given with almost virtuosity. A part song, "Night," by Richard Schumacher, a member of the society, I liked immensely.

The soloists were Miss Lucy Campbell, a violoncellist with a small tone but smooth technic, and Miss Margarette Boye from Leipsic, a contralto, who although she possesses the low D, which she sonorously gave out in Schubert's "Death and the Girl," has more of the mezzo timbre than of the true contralto. Schumann's "Balsatz" is hardly a female song, but in two Swedish folks songs which the lady gave in her own language she was evidently at her best and thoroughly at home.

Altogether the concert was a treat.

Wonders will never cease, nor will wonder children cease to crop up. A ten year old girl, Stephanie Steyfi, from Lemberg, played Sunday forenoon before an invited audience. She essayed the Beethoven Pathetic sonata and a mixed program, but beyond a good touch and nice musical inclinations I could not find anything remarkable in the child.

The Klindworth-Scharwenka Conservatory gave a pupils' concert at the Singakademie on Saturday night. I could not attend, but hear that nearly all the performances gave proof of the earnestness and great activity of the directors and staff of teachers. Of the pianistic efforts, those of little Miss Simonson and the Misses Marsh, Rademacher and Lysell are described as noteworthy, and the vocal performances are said to have shown good schooling. The chorus did well under Professor Genss' direction and the fine shading is especially praised. Professors Klindworth, Scharwenka and Genss conducted the Philharmonic orchestra in the diverse accompaniments with accuracy and skill.

Last night we had a concert by Amalia Joachim and her daughter Marie at the Philharmonie, which spacious hall was crowded for the occasion. My judgment for short is that the older lady can no more and the younger one not yet sing. However, the public did not agree with me, and applauded almost everything vociferously. The program was select one, embracing duets and solo *Lieder* by Schubert, Brahms, Cornelius and Schumann. On this occasion I heard some Schubert *Lieder* which I had not known and which, Schubert enthusiast as I am, I wish I had never heard, for they were not beautiful. Where and why Mrs. Joachim, who sang them ("Vor meiner Wiege," "Du liebst mich nicht" and "Rosenband"), dug them up I don't know. The Cornelius' "bridal songs," however, I liked very well. Of the duets Brahms' "The Sisters," with its coquettish end verse, was redemanded.

Hugo Goerlitz announces to me from London the birth of a little daughter, but what is of more importance to you is that "Paderewski has not yet decided definitely whether he will go to the United States next season or not. All announcements therefore which were recently made in New York are premature." This comes from headquarters.

Rubinstein is back from France, and will conduct here next Monday night his "Dramatic" symphony at the Bilow Philharmonic concert.

Morris Reno was last week negotiating by cable with Nicolaus Rothmuhl, the Berlin tenor. Everything was already in fair shape for an arrangement for fifty concerts from now till the middle of May, when Mr. Reno suddenly telegraphed for Rothmuhl to bring along the costumes to sing "Tannhäuser," "Lohengrin" and "Nibelungenring." The latter Rothmuhl has never sung on the operatic stage; besides his price was made for concert appearances.

Mr. WATKIN MILLS,

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When he heard that opera was wanted he dropped the negotiations and the thing fell through. You have all missed a treat.

Sophie Menter is reported to be writing her memoirs. I wonder, and this is the only thing I am really curious about, whether she will say that Sapellnikoff is her and Tausig's son. I believe the report is just as truthful as that d'Albert is Tausig's son, of which latter fact there seems hardly much doubt. However, whose business is it anyhow?

Among my callers were the Misses Minnie Behnne, Katharina Roesing and Franz Muetter, three singers, and Brockway, the young composer. The latter sketched for me on the piano his G minor ballad for orchestra, and the first movement, just finished, of his first symphony in G major. You will hear of him in due time, mark my word!

O. F.

Cleveland.

CLEVELAND, Ohio, March 9, 1894.

THE second concert of the Vocal Society was an artistic success, and the part songs to which the program was in great part devoted received able interpretation. Miss von Stosch, the violin soloist, won many friends through her expressive playing, and received merited recalls, to which she graciously responded.

The third and last concert of the Vocal Society will be devoted to a full presentation of "The Creation." I have not been informed as yet of the soloists, but am assured the parts will be well presented.

The violin department of the Cleveland School of Music, under direction of Mr. Henry Miller, gave a highly interesting recital in the recital hall of the School on Thursday, March 8. Mr. Miller's pupils, without exception, reflected great credit upon his ability as an instructor, and the rather long program retained the interest of a large audience through the final number.

The Third Lecture Recital will occur at the School on Thursday evening, March 15, when the following program will be presented:

Lecture, "Aptitude, Talent, Genius," Johannes Wolfram, Ph.D.

RECITAL PROGRAM:

Sonata in C major, (two pianos).....Mozart-Grieg
Miss Edith Klaustermeyer and Mr. Johannes Wolfram.

"Last Hope".....Gottschalk
"Une Fleur Animée".....Chas. Mayer

Miss Edith Klaustermeyer.

Sonata, Op. 8, First movement, for piano and violin.....Grieg
Miss Louise Hart and Mr. Henry Miller.

Variations for two pianos.....Christian Sinding
Miss Louise Hart and Mr. Wilson G. Smith.

Arrangements are being made for a summer normal school to be held here during six weeks following July 5. The school will be under the direction of Messrs. Alfred Arthur, Johannes Wolfram and Wilson G. Smith, and the prospects are that many pupils and teachers from surrounding towns will avail themselves of the opportunity offered for study.

A large number of our leading lady amateurs have organized what they term a musical fortnightly club. The membership now includes 300, and many entertaining programs are given by its members. Through the influence of this club Case Library is going to add a circulating department of classic and modern music, as well as literature bearing upon the art. This is a step in the right direction, and much good will result from it, while as an investment the library will certainly lose nothing by being so progressive.

Wm. G. Voteller, a talented young amateur, of the city, has recently published a popular march, dedicated to the Cleveland Gesangverein. He has had it arranged for a full band, and at a recent concert it created quite a favorable impression. The march has also achieved the dignity of a reproduction through the phonograph, and attracts many admiring listeners, who exclaim after having heard it that "they have had their full nickel's worth."

Young Voteller has by the way, been recently taken in as a partner by his father in the retail music business, the firm now being H. J. Voteller & Son.

Thus it is that, like misfortunes, honors never come single.

"PRO BONO."

J. Warren Andrew.—Mr. J. Warren Andrews gave a very pleasant musical at his studio in Plymouth Church, Minneapolis, last Monday evening, when a number of his pupils were heard to much advantage.

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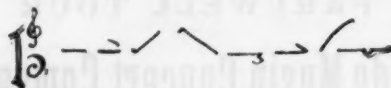
"THE Bohemian Girl" met with such a warm reception on its jubilee at Drury Lane that Sir Augustus Harris concluded that another special performance would be to the public taste, and quite right he was in his deduction, for on Monday afternoon the house was again crowded to hear the well worn, but ever popular music, rendered by some of our most popular artists, including Mr. Ben Davies in the part of "Thaddeus;" Mr. Charles Manners, as "Devilshoof;" Mr. Ffrangcon Davies, as "Arnhem;" Mrs. Fanny Moody, as "Arlene" and Miss Olitska as the "Queen." Mr. Ben Davies easily bore off the honors of the occasion for his singing and acting, which left nothing to be desired.

The students of the Royal Academy of Music gave a chamber concert at St. James' Hall on the same afternoon, under Dr. A. C. Mackenzie's direction. Two novelties were brought forward, the first an anthem "God is our Hope and Strength," by Mr. George E. Mott, a student; the work consists of a chorus and baritone solo, the latter showing considerable promise. The other was a sonata in E (MS.) for violin and piano by Miss Llewela Davies, a young lady who has borne off many prizes at the Academy, and her composition, too, was full of promise. The composer assisted at the piano, and Miss Gertrude Collins gave an excellent reading of the work, the allegro proving the most interesting of the three movements. A varied selection of vocal and instrumental numbers made up the balance of a program which proved to be up to the high standard established by this noble institution.

Master Jean Gérardy will be in London for the coming season, and with his sister Miss Therese Gérardy the pianist, will make a tour in October and November under the direction of Mr. Percy Harrison. Mr. Daniel Mayer has also arranged a piano recital for Miss Ilona Eibenschutz at St. James' Hall on March 7, when she will play selections from the compositions of Schubert, Brahms, Schumann, Scarlatti, Mendelssohn, Grieg, Paganini and Liszt.

The most successful smoking concert of the season was given at the Prince of Wales' Club last Sunday evening, under the direction of Mr. Walter Goodman, who has for some time been associated with Sir Augustus Harris' many enterprises, and the Covent Garden Promenade Concerts. A stirring song called "The Struggle for Fame," just composed by Mr. Henry Russell in his eighty-second year, was sung by a new baritone, Mr. Leonard Russell, and both the song and its rendering brought the approval of the house. A new variety sketch, "Fifteen Minutes' Grace," by Mr. Walter Goodman, with tuneful music by Averton Giffard, expressly written to introduce Miss Olive Owen, aged fifteen, who promises to rival Miss Loie Fuller in her serpentine skirt dancing with her dexterity and natural grace. Miss Mariam Goodman played several delightful selections for the piano. Mr. Landon Ronald who conducted the concert, introduced a new Spanish semi-humorous love song, with words by the concert giver. Songs, duets and recitations were contributed by several well known artists, including Messrs. Dabiers, Guerra, Barrett, Wood, Julian Cross and Miss Minnie Palmer, Miss Annie Marriot and Miss Alexes Leighton.

Another crowded house gathered on Saturday at the Popular Concert when Dr. Joachim led a most satisfactory rendering of Cherubini's quartet in E flat, later joining Miss Fanny Davies in Beethoven's sonata in A major, op.



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MISS MAY FLORENCE SMITH.

30, and playing for his solo Gade's "Capriccio." Miss Davies choose Schumann's "Kreisleriana," op. 16, for her solo, and Mrs. Alice Gomez contributed the vocal numbers, "A Summer Night," by Goring Thomas, and "The Linden Tree," by Schubert. At the Monday "Pop," the program opened with Mozart's popular quartet in G, faultlessly played by Messrs. Joachim, Ries, Gibson and Piatti. This was followed by Beethoven's piano sonata in C minor, op. 3, played by Miss Eibenschutz in a manner to merit the compliment of four recalls which she received. But the enthusiasm of the audience knew no bounds when Lady Hallé and Dr. Joachim joined in Bach's concerto in D minor, for two violins. Rubinstein's three pieces for violoncello and piano completed the instrumental part of the program, which included some songs from Miss Dale.

The South London Choral Association and Institute of Music held its twenty-fifth anniversary celebration on the same evening. This association, which is one of most important suburban musical educational institutions, was first started as a choral society, but under the guidance of Mr. Leonard C. Venables enlarged its sphere of action, and now has a competent staff of professors and about 1,200 students. Meanwhile they have acquired a property valued at £11,000. An interesting program was arranged for the occasion by the students, and many were the congratulations received by the worthy principal.

The strong drawing card at the Crystal Palace Concert last Saturday was Mr. Ben Davies, who sang "Through the Forest," from "Der Freischütz" and Arthur Somervell's "Tears, Idle Tears," in his very best form and he was greeted with the greatest enthusiasm after each number. Miss Eibenschutz was also well received in Chopin's concerto for piano and orchestra in F minor, afterwards giving as a solo Scarlatti's sonata in D, Rubinstein's "Romance," in E flat, and Mendelssohn's "Capriccio" in E, all charmingly played. Mr. Albert Fransella gave an admirable rendering of Hofmann's concertstück for flute and orchestra, receiving two recalls. This was the only novelty on the program, and the instrumental numbers were Schubert's great C major symphony, and Brahms' "Tragic," overture, both receiving excellent interpretations under Mr. Mann's direction.

Mr. Watkin Mills has been scoring great successes this week, singing in a grand concert at Leeds, under the direction of Sir Charles Hallé, selecting "Wotan's Farewell to Brünnhilde," from "Die Walküre," "She Alone Charmeth," from "Reine de Saba" (Gounod) and Schubert's "Wanderer," receiving vociferous applause from the immense audience. On Thursday night he made another of his triumphs at the Albert Hall in Gounod's "Requiem," from "Mors et Vita" and the "Stabat Mater." He sings in the "Redemption" at Queen's Hall on Good Friday afternoon, and in the "Messiah" in the evening. Mr. Mills has just been engaged for the National Eisteddfod at Carnarvon, which commences July 9th next. He is expecting to sail for his American tour the first of April.

Mrs. Frances Saville returned from a most successful engagement at the Monte Carlo opera season, on the 25th inst. and sang in "Faust," for the Carl Rosa's on the 26th, in Liverpool, and in "Romeo et Juliet," on the 28th. Mrs. Saville met with a most enthusiastic reception, on her appearance after a two months' absence, and the immense audiences honored her with many recalls on both occasions. The press unite in their terms of highest praise for her conception of the part of the hapless "Juliet," and her vocal achievements on this occasion.

The principal works that will be performed at the Birmingham Festival the first week in October are, Cherubini's "Mass," in D minor, Berlioz' "Te Deum," Beethoven's "Choral Symphony," Palestrina's "Stabat Mater," "Elijah," "Messiah," and three novelties, an oratorio, to be expressly composed by Dr. Hubert Parry, under the title of "King Saul," a cantata left in piano score by the late Goring Thomas, to be orchestrated by Professor Stanford, founded on the poem "The Swan and the Skylark," by Mrs. Hemans, and Mr. Henschel's "Stabat Mater" as reported some time since. Dr. Hans Richter will be the conductor.

The festival of the three choirs will be held at Hereford from September 11 to 14. Two novelties will be included in the program, a short oratorio from the pen of Dr. Bridge of Westminster Abbey, and a secular cantata "The Knight and the Lady Elsie," by Dr. C. Harford Llowd, who succeeded Sir Joseph Barnby at Eton. Dr. Parry's "Job," will be included, but the rest of the program has not been definitely settled yet. Mr. George Robertson Sinclair will be the conductor.

Much active discussion has been going through the press lately in regard to the establishment of some system of enforced registration for music teachers, and a general conference has been convoked for the 26th of April in London, under the presidency of Sir John Stainer, when the question will be exhaustively discussed, and if possible some bill for legislation will be introduced into Parliament. The movement is backed by the leading musicians of Great Britain.

The Philharmonic Society opened its eighty-second season on Wednesday night at Queen's Hall, and the large concert room was filled with the most fashionable audience that I have seen this season. Goldmark's overture "Sakuntala" opened the program, and was a most interesting number, and it occasioned some comment that this beautiful work should not have found its way into the repertoire of this old institution before. This was followed by Beethoven's concerto for piano and orchestra in E flat. The solo was most admirably played by Mr. Leonard Borwick. The aria "Infelice" (Mendelssohn) received a most dramatic rendering from Miss Ella Russell, who was greeted with most enthusiastic applause. The most interesting number was Tchaikowsky's "No. 6 Symphony," which I defer reviewing until I hear it at the next concert on the 14th inst. It created a profound impression, and is certainly a grand work. The other two numbers were a piano solo, Grieg's ballad in G minor, and the overture to "Oberon." Dr. Mackenzie conducted a fine performance throughout, and gave most satisfactory interpretations to each of the works.

The very sudden death of Mrs. Patey, which occurred in such a tragic way, has been the talk of all musicians during the past few days. She was singing at a crowded concert in Sheffield and had sung Handel's "Lascia ch' io pianga," and was received with such persistent applause that she said she could not disappoint the public and sang "On the Banks of Allan Water." She was greatly excited, and just as she stepped off of the platform fell in a faint and only partly recovered for a few minutes, and relaxed into unconsciousness and died early the next morning. A sketch of her life will appear in my next letter. FRANK VINCENT.

Vienna Letter.

VIENNA, February 20, 1894.

THE great musical event of last week was the appearance of Teresa Carreño at the "Nicolai" concert of the Philharmonic Orchestra on Sunday last. The "Nicolai Society" is the sick fund for members of the Philharmonic Orchestra, and every year there is a concert, usually made up of rather popular music, in aid of this worthy object.

The concert was very well patronized, Carreño of course being the attraction, and the orchestra under Hans Richter was in splendid form. The program opened with Beethoven's "Stephan" overture, composed 1811 in honor of the opening of the New German Theatre in Buda-Pesth. The other selections of the orchestra were Weber's "L'Invitation à la Dance," Grieg's Peer Gynt Suite No. 1 and Liszt's Rhapsody No. 4. Carreño played her husband's—Eugen d'Albert's—piano concerto No. 2 E major, a sort of wedding present, I suppose. This work distinguishes itself not so much on account of the wealth of thoughts and melodious inventions contained therein as for the numerous and highly effective themes, which are artistically worked out. It consists of four movements, which are played as one. The concerto was most favorably received and Madame Carreño frequently called back to the platform. She played with her usual spirit and fiery temperament, and brought out all there was in an all-round effective composition. She is booked for one recital February 22, to which I shall return in my next epistle. D'Albert was an attentive listener in the manager's box and evidently highly enjoyed his wife's performance. He was the object of a great deal of "opera glass" attention, his next door neighbors being Brahms and Gericke.

There was a matinée recently at the Theater an der Wien for the benefit of some worthy charitable object, on which occasion Millöcker's "Beggar Student" was given, with two Imperial Opera members in the cast, i. e., Paula Mark, as "Laura," and Fritz Schrödter, as "Rymanowicz." The whole performance was charming and Millöcker himself conducted. The house was sold out.

In answer to a great number of inquiries from my friends on your side, I would like to say that I fully intend returning to America about May or June next, and shall permanently reside there. I have not decided in which city I shall take up my abode, my choice at present lying between New York city, Boston and Kansas City. I can assure all of my kind friends who have remained faithful to me during my European "exile" that I shall greatly enjoy returning once more to God's country and greet them all again. "Aufwiedersehen!"

The Third Chambermusic soirée by Ondricek, Popper and Door was a truly delightful affair, and the large audience in attendance very enthusiastic in their appreciation of the musical treat offered. Dvorak's trio in F minor, a rather long but carefully worked out work, opened the proceedings. The two middle movements, allegretto gracioso and poco adagio, struck me as the most interesting ones. The charming trio in B flat major by Carl Goldmark was excellently well played, and the scherzo redemanded. It seems a pity that these three artists, who by this time had worked themselves into a truly harmonious ensemble, should not continue these delightful evenings. The various duties, however, compelling Popper to return to Buda-Pesth and Ondricek to resume his concert tournée, make such a proposal impossible.

A promising young soprano and pupil of Mrs. Nicklass Kempner, Miss Bertha Nagel, gave a Recital on Saturday evening last and met with considerable success. Miss Nagel has a good voice, well trained and under perfect control. Her best efforts were Schubert's "Tod und das Mädchen," Brahms' "Feldensamkeit" and Moszkowski's Slumber Song. Mr. Arthur Barenfeld accompanied with care.

Brahms' A major violin sonata was given a fine rendering at Jenö Hubay's second concert, when the concert giver was most ably assisted by Mrs. Fanny Basch-Mahler, a pianist of distinction. The performance of this grand work was as fine a specimen of choice chamber music style as anyone could possibly desire. Hubay then played Tartini's "Teufels Sonata" with great dignity, and carried everything before him in the execution of some virtuoso numbers, such as a Wieniawski fantasy and three smaller solos by Chopin, Dvorák and Oscar Strauss.

For the further information of my Chicago correspondent I would like to add that Mr. C. M. Ziehrer will be tendered a grand benefit—a kind of welcome after his recent trip to America—in this city on the 24th inst. This affair comes off in a large hall, something in the style of the Chicago "Turner Hall," where Ziehrer used to conduct his military band concerts for many years. He recently returned from Berlin, and will now probably remain in the city until the next World's Fair in Chicago.

Philipp Fahrback, a very well known bandmaster and composer, died here last week rather suddenly at the age of forty-five. Fahrback, whose fame extended all over Europe, was for many years conductor of a military band.

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and at the death of his father in 1885 succeeded him at the head of his band, with which he traveled very extensively on the whole continent. Fahrbach, Sr., Lanner and Johann Strauss, Sr., were the representatives of Viennese dance music, and what you hear nowadays is merely a coarse imitation of a very superior article.

Eugen d'Albert gave a piano recital on Friday evening last, which attracted a very large audience to the Büsendorfer Saal. The program, which must have been most trying to d'Albert's enduring powers and reserve forces, was a highly interesting one. D'Albert is certainly a giant among the pianists of the present day. The enormous power of his fingers, the elasticity of his wrists and muscles and his marvellous memory are d'Albert's chief accomplishments. A master in the treatment of the many shades of touch and the art of working out the smallest details, d'Albert nevertheless lacks one thing, *i. e.*, sentiment. This defect was particularly noticeable in the playing of Beethoven's A flat major sonata and in the second movement of the C major fantasy of Schumann. D'Albert astonishes, but he does not move one. His playing elicits the greatest admiration, but it never excites you to great enthusiasm. He also played his own F sharp minor sonata, which met with but fair success. The applause during the evening was continuous and loud, but there was no enthusiasm noticeable.

Last Sunday we had a good performance of "The Messiah" under Wilhelm Gericke. As long as the management of the Gesellschaft concerts insists upon the idiotic and imbecile idea of giving an oratorio like "The Messiah" at the ridiculous hour of 12:30 P. M. it cannot expect to fill the hall with listeners. So it came to pass that the place was only about half full, and after the "Hallelujah Chorus" had been sung the clock struck 3. I have once before made some remarks upon this ridiculous Viennese idea of having the Philharmonic concerts and those of the Oratorio Society in the middle of the day. This custom is simply on a par with all the rest of the antediluvian and antiquated ideas and ways prevalent in this wonderful city. Well, to return to the concert: The performance on the whole was a good one; the soloists were, with the exception of Anton Stermann, only fair; the chorus sang as if the members of it were feeling very hungry, which was but natural, and Conductor Gericke directed with his usual energy and zeal. Stermann sang splendidly, and like the true artist that he is, scored the greatest success. Karl Dierich, a very queer tenor from Leipsic, might prove an attraction in that critical seaport town, but here, where people know nothing about singing, his efforts met with a disaster. What possessed anybody to import a tenor from Leipsic I know not.

The first of a series of three chamber music concerts, by Messrs. Ondricek, Popper and Door, was given on February 7, when a large and cultivated audience listened to an unusual treat of excellent music. The numbers played on this occasion were Mozart's trio in B flat major (composed 1796), Beethoven's Grand Trio, also in B flat major, and Schubert's E flat major trio. The three artists were in excellent form and each contributed his share to the general success of this most enjoyable evening. It is certainly not often that one has such an opportunity of listening to three artists, each a perfect master of his art. All seats for the next two concerts have already been disposed of.

Miss Amalia Mollner, a young violinist, was heard in a concert of her own Friday, February 9, assisted by Mrs. Bertha Gutmann. The hall was densely crowded, as Miss Mollner is a well-known and extremely popular young lady, who has hitherto only appeared in concerts devoted to charitable objects. At first she appeared a trifle nervous, but the second and last movement of Grieg's sonata, op. 8, were ex-

cellently played and the same can be said of the Spohr "Adagio" and the sarabande and tambourin by Léciair. In answer to imperative demands for an encore Miss Mollner responded with Svendsen's Romance, the favorite piece of all violinists. Mrs. Gutmann was heard to good advantage in songs by Brahms, Schumann and Rubinstein, and Délibes' lovely little "Chanson Espagnol" was exquisitely sung.

There is a movement on foot to build another theatre in this city, to be called Francis Joseph Theatre, in honor of the fiftieth jubilee of the Austrian Emperor's accession to the throne. Four hundred thousand florins have already been subscribed and the new temple of art will be opened September, 1895. The theatre will be devoted to the production of light operas, comic operettes and comedies.

A large audience assembled in the Grosse Musikvereinsaal on Friday evening, February 9, to listen to the first performance of this season given by the pupils of the Vienna Conservatory Operatic School. A large number of theatrical agents, impresarios and nearly all of the Imperial Opera artists were present—all in all a very critical audience. Musical Director Fuchs conducted the performance and Stage Manager Stoll of the Opera was busy behind the scenes. The opening number was the "Leonore Overture," which was very well played. Then came the first act from "Fidelio" in the original form, closing with the Grand Trio. Miss Mary Lederer, who, by the way, has since then been engaged by Director Jahn for the Imperial Opera, sang "Fidelio" with splendid success and showed considerable stage experience, whilst Miss Laura Pollak as "Marceline" evinced considerable talent for a soubrette, and also came in for a goodly share of the applause. Mr. Alfred Dirruhofer, a splendid basso, sang "Rocco" and afterward "Gaveston" in "Die Weisse Dame." He possesses a strong, fine voice with beautiful quality and ringing high notes combined, which he uses with excellent good taste and artistic discretion. An excellent contralto is Miss Lotte Kusmitsch, who appeared as "Orpheus," and Miss Kornfeld singing the parts of "Eurydice" and later on "Margarete" in Gounod's "Faust," won well merited success by means of her well trained and mellow soprano voice of fine quality. Josef Donauer was "facile princeps" as "George Brown" and "Faust," indeed he raised an outburst of enthusiasm such as I have not seen equalled anywhere outside of the walls of the Imperial Opera. He has a commanding stage presence, a magnificent tenor of sweet timbre and sings like a true artist. Donauer is a pupil of Professor Gänsbacher, and considering how scarce really good tenors are, he ought to experience no difficulty in securing a most profitable engagement. The audience throughout the evening was most enthusiastic and applauded the different singers ad infinitum.

Dr. Raoul Walter, who is at present engaged at the Munich Grand Opera, will appear as "guest" at the Imperial Opera in April. Walter will sing in the "Magic Flute," "William Tell" and "The Huguenots." In case of success he will probably be invited to sing every season for a limited number of times.

"The Mastersingers" was recently sung for the first time in the Bohemian language at the National Theatre in Prague, and created a great sensation. The audience was wild with enthusiasm and the artists were vociferously applauded.

Paula Mark, whose present contract does not expire till 1896, has already been engaged for seven more years from that date, so great has her success been since she joined the Imperial Opera. Miss Mark signed a three years' contract with Director Jahn when she left the Vienna Conservatory, and before leaving for Leipsic. At present she receives 5,000 florins; the second year she will have 6,000 and the

third 7,000 florins. The new contract, beginning in September, 1896, starts with 12,000 florins and rises up to 20,000 florins annually.

Jenő Hubay, the well-known violinist from Buda-Pesth, assisted by Ignaz Brüll, gave a well-attended concert on February 8 and created a most favorable impression. Mr. Hubay, who is known as a splendid virtuoso, on this occasion again demonstrated his claims to that title, and in conjunction with Brüll gave a most enjoyable performance of Brahms' Violin Sonata, op. 108. Brüll is too well known as an artistic interpreter of Brahms and Goldmark to need any further commendation; suffice it to say that he played both the piano part in the sonata, as well as some of Brahms' new piano pieces from op. 118 and 119, in his usual artistic and perfect manner. Brahms' new piano compositions must be frequently heard before one can properly understand them, and so I was not surprised that the audience seemed rather cool and reserved on this occasion. It was always thus with new piano works by the great master, who does not write what will be understood at a first hearing, but what will make a lasting impression when heard several times. Brüll was the first to perform these new creations in public, and certainly deserves full credit for having done so.

On Wednesday, February 7, I heard for the first time a young violinist, Emil Kühns, who hails from Linz, in Austria. This young artist plays with a beautiful warm tone, and has considerable technical accomplishments. He played Franz Ries' suite, op. 34, in very fine style, and showed off his qualities as a virtuoso in a brilliant rendering of Hubner's "Hungarian Fantasy." Kühns was very warmly received. Miss Timoni, a resident pianist of great talent, and Miss Cziak, a soprano, who has to be heard—*nolens volens*—contributed their share to the making up of the program.

The Sunday concert, February 11, given by the Vienna Popular Quartet, several novelties were heard, and altogether this occasion proved to be a most interesting one. A new piano quintet, by Theodore Schablass, a Viennese composer, opened the proceedings in excellent form. The young man seems to lean toward the romantic school, which is headed by Weber, Marschner and Schumann. The new work shows considerable talent and brings in each movement a wealth of original, fascinating and refreshing details, which are cleverly worked out. The composer was several times called to the platform, and ought to feel well pleased with the reception of his new work. The Quartet Duesberg rendered the novelty in a most artistic manner, and the many peculiarly characteristic passages were singled out and given a clear and concise rendering. The piano part was excellently performed by Miss Anna Hirzl, an interesting and youthful pianist. She has a good touch, sound technique, a fine piano and an artistic temperament. Miss Josefina Statzer sang two songs by Schablass, "Reminiscence" and "Wechsel," words by August Duesberg. Her middle and lower notes are beautiful, and her well trained and sympathetic mezzo-soprano voice was never heard to better advantage than on this evening. The next event of this soirée was the first production of two songs by Max Lilienau, also a young composer, who has frequently before given us samples of his unquestionable talent. The new songs are called: "Osterfeier" and "Glaube, Liebe und Hoffnung," and are characterized by a sympathetic charm which cannot fail to make them popular. The concert closed with a masterly performance of Mozart's truly beautiful sextet for string quartet and two horns, op. 61, D major.

"Tristan and Isolde" was given on the 13th for the first time in the Graz City Opera House, and scored an immense success. Director Gottinger superintended the performance, and the artists were called before the curtain after

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each act, enthusiasm reigning supreme until long after midnight.

Alice Barbi was married on February 13 to Baron Wolff-Stromersee, the Czar of Russia's High Steward. The wedding took place in Mentone, and the newly married couple leave soon for St. Petersburg, where they will permanently reside.

Van Dyck and Lola Beeth, of the Imperial Opera, leave this week for Monte Carlo, where they are engaged for a limited number of performances in opera. Van Dyck will not be heard here in March, as he is engaged in Paris, St. Petersburg and several other Continental cities, returning to Vienna about the beginning of April.

RUDOLF KING.

Weimar Letter.

WEIMAR, February 19, 1894.

ON the anniversary of Richard Wagner's death, February 13, "Tristan and Isolde" was given at the Opera House under Strauss. The performance was a very creditable one, the second and third acts being especially well given. Zeller's "Tristan" was in every respect a marked improvement upon his first performance of the part two years ago; in the last act he did remarkably well, both vocally and dramatically. Nothing of that hoarseness was noticeable, with which he used to be troubled toward the end of the last act. Miss de Ahne sang the "Isolde," this being her first attempt in this extremely difficult rôle. Her performance was on the whole far beyond expectation. I never heard her sing half so well, but yet she is far from being an ideal "Isolde;" her upper notes are marred by too much vibrato and her acting is exaggerated. Strauss has of late been taking great pains with her, and she has evidently profited a great deal through his instruction. It was through Strauss' influence that she came to Weimar some four years ago. At that time great things were expected of her, which, however, have not been realized, and it is doubtful if they ever will be. She is, to be sure, a hard and conscientious worker, but she does not seem to have the talent which she gave promise of when she first came, and which might be expected of one coming of such a musical family. She is a relative of the late great violinist, De Ahne, who was second violin of the famous Joachim Quartet.

The "Kurwenal" of Schwarz was a real artistic performance. It is a pleasure to hear Schwarz when he is in good form, which is unfortunately not very often of late. Bucha gave a noble and dignified impression of "Koenig Marke." The orchestra did fine work.

Besides "Tristan and Isolde" we have had since last writing "The Barber of Seville," "Magic Flute" and "Taming of the Shrew."

Miss Finck as "Katharina" and Mrs. Stavenhagen as "Bianka" in Goetz' comic opera were delightful. Miss Finck especially is deserving of the highest praise. She is an artist of the first rank, and it is to be hoped that the rumor that she is to leave Weimar soon is not true.

Miss Schubert made two pretentious efforts as "Queen of the Night" in the "Magic Flute," and as "Rosine" in Rossini's ever charming "Barber of Seville." She has a good deal of technic, but little else. She is utterly lacking in temperament, and her voice sounds hollow and unnatural. It's a pity she should be allowed to sing such rôles as these. Weimar is in need of a good coloratura singer.

The "Count Almaviva," of Giessen, in the Rossini opera was vocally a fine performance. This is one of his best rôles, and shows off his lyric voice to the best advantage.

The Wagner Verein gave a concert on the 16th with the assistance of Miss Therese Malten, of the Dresdener Court Opera, in the large Erholung Saal.

The program was made up entirely of selections from

Wagner's operas, as the concert was given in commemoration of the great composer's death.

Here it is:

Albumblatt, for violin and piano, arranged by Wilhelmj.
Dr. Lassen and Mr. von der Hoya.
"Todesverkündung" from Act II. of "Die Walküre."
"Brünnhilde," Miss Malten; "Siegfried," Mr. Zeller.
"Wotan's Abschied and Feuerzauber" from "Die Walküre."
Mr. R. von Milde.
"Trauermarsch" from the "Götterdämmerung."
Dr. Lassen and Richard Strauss.
Last scene from the "Götterdämmerung."
Miss Malten.

The interest was centred on Miss Malten, who enjoys a great reputation as an interpreter of the leading female character of Wagner's music dramas. I heard her in Bayreuth in 1892 as "Kundry" in "Parsifal" and as "Venus" in "Tannhäuser." Her voice seems to have lost since then some of its freshness, especially in the middle register, which was exceptionally good. Nevertheless her singing was a rare treat. The selection from the "Götterdämmerung" she sang better than the "Walküre" number, but best of all was the "Liebestod" from "Tristan and Isolde," which she gave as an encore at the close of the concert. This was a grand and noble performance. As "Isolde" she is probably inferior only to Mrs. Rosa Sucher, of Berlin. She was overwhelmed with applause, and the Grand Duke, who was present with the entire nobility, congratulated her personally.

Mr. Von Milde was in excellent form and earned his full share of applause.

Hoya played the Wilhelmj transcription with excellent tone and technic, but his phrasing was not all that could be desired. He was a pupil of Sauret for a number of years and has been studying since last October with Halir. He says he has learned more with Halir in these few months than he ever learned altogether before. If he stays with Halir he will undoubtedly develop into a first class artist, as he is a talented fellow.

Strauss and Lassen played the funeral march from the "Götterdämmerung" as well as the piano accompaniments admirably, but it seems strange that they should use the piano for this concert with a fine orchestra at their disposal. The first requisite for a good Wagner performance is a first class orchestra.

It is reported that Strauss has been engaged for next season as director of the Philharmonic concerts in Berlin. This will be a sad loss for Weimar, but Berlin's gain will outweigh Weimar's loss. The genial young composer and conductor is in truth a second Bülow as an interpreter of Beethoven and Wagner. He is fitted as perhaps no other to succeed the unique Hans as conductor of this great concert organization.

Some new anecdotes have been told of the eccentric Bülow since his death.

A former resident of Meiningen, who used regularly to attend the concerts and public rehearsals of the Meiningen Court Orchestra, when Bülow was at its head, tells the following:

At one of the public rehearsals, the Ninth symphony of Beethoven had been performed in the presence of the Duke of Meiningen and a full house. The Duke was greatly pleased with the performance, especially with the singing of the chorus of ladies, and he requested Bülow to speak a few words of praise to them. The wicked Hans stepped to the conductor's desk, rapped for attention, and turning to the chorus said, in the presence of the entire audience: "Ladies, I assure you, you sang abominably."

At another public rehearsal, at which the Duke was present, a soprano from Weimar came in in a certain passage one beat too soon. Bülow immediately stopped the performance and turning to the lady said: "Miss —, to be sure you come from a Grand Ducal stage, and this is a Ducal stage only, but nevertheless we can't allow you to come in a quarter of a measure ahead of the rest."

ARTHUR M. ABELL.



LEIPZIG, February 21, 1894.

THE Gewandhaus Orchestra played Beethoven's symphony "Pastorale" at the seventeenth concert, and on the whole satisfactorily. That the andante molto moto (scene am Bach) was rather suggestive of one's feelings on a hot summer day after a hearty picnic luncheon was probably due to the conductor's interpretation.

The vocal numbers were: "Der Mohrenfürst," three ballads, by Carl Loewe, with orchestra, and recitative and aria from Gluck's "Orpheus." Mrs. Gisela Staudigl sang them, and she is from Berlin. If she sings in Berlin as she did in Leipzig it will be sufficient to remand her to the court of THE MUSICAL COURIER's Berlin Budget. If she does better there I shall be glad to be relieved from the responsibility of condemning most severely an artist upon one hearing. At the Gewandhaus concert I fervently felt with her when she ended the Gluck aria with "Weh, dass ich auf Erden bin!" Mrs. Staudigl substituted for Miss Dietrich, of Berlin.

Prof. Hugo Heermann, from Frankfurt, played Bruch's violin concerto in G minor, and Csarda-scenen (with orchestra) by Jenő Hubay. He was the best and most successful musical representative Frankfurt has so far sent to Leipzig—and that is saying very much; Frankfurt seems to be entitled to greater recognition musically than is usually accorded it. Students might go to cities in Germany of much greater reputation and have inferior facilities for study and hearing. The Csarda-scenen were a novelty here and proved quite taking. One with good instincts of Hungarian music can make a great effect with them. Professor Heermann had the most continuous applause of all the violinists who have played at the Gewandhaus this season.

At the eighteenth concert Schumann's symphony No. 1, B major, received a more satisfactory interpretation than Beethoven's music to Goethe's "Egmont." But then the Schumann symphony is frequently played at the Gewandhaus and the "Egmont" music very seldom, and the best orchestras may not hope to do justice to compositions without sufficient study.

It is a trivial matter, but how could a master like Beethoven, at the closing of the melodrama, when "Freude" (Joy) is sadly declaimed, elucidate the word with a few jiggy notes? Joy would naturally be expressed by joyous music, but a sad allusion to joy cannot consistently be interpreted by an outburst of humor as Beethoven does in this instance.

Miss Münch sang the two songs of Clärchen very well. Her high tones served her in good stead.

It is a great privilege to live in Leipzig and have the opportunity of hearing Reinecke's Schumann interpretations. Of his strong points Schumann is the strongest, not even barring Mozart, for symphonies.

To Lillian Sanderson's second concert the soubriquet "popular" was given, and the large attendance at the

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Albert Hall signified that the appellation had not been misapplied. In addition to the artists who assisted at the first concert Bernhard Stavenhagen took part, playing Beethoven's thirty-two variations in C minor, a Scarlatti piece, Chopin ballade, op. 38, and Liszt's twelfth rhapsody.

As Stavenhagen played on this occasion he was decidedly no improvement upon Mr. Brüning. In fact the quality of the accompanist's tone, by a comparison with that of the star, alone would have justified the wish that he again serve in the dual capacity of soloist and accompanist.

Unfortunately tone quality has with most pianists who have played in Leipzig this season, seemed a minor consideration. An editorial article in THE MUSICAL COURIER recently upon tone in piano playing might do excellently for a permanent heading of musical papers here. Of the numerous pianists heard each season those possessing a sympathetic singing tone are in a great minority. That many of the celebrities are not among the exceptions only proves that other causes than real worth too often put them forward.

Mr. Gregorowitsch won new laurels, excelling particularly in what the pianist lacked—tone and grace. His loose wrist especially was quite remarkable.

Mrs. Sanderson again gave some masterly interpretations of a number of songs. If all features of her singing were equal to her vortrag she would rank among the very first.

Considerable surprise is expressed here at the reported success in New York and other American cities of a singer who for a time was connected with the Leipzig opera, and was anything but satisfactory. Failing to make an impression in Europe she sought and found appreciation in America. It is possible that Leipzig will in consequence soon send over a few more candidates for public favor.

Most naturally Shakespeare's "Midsummer Night's Dream," with Mendelssohn's music, is a periodically recurring repertoire piece at the Neues Theater. The staging and presentation of the play are given the most careful attention, the mountings particularly being very good.

Franz Rummel gave a recital at the Altes Gewandhaus last week, playing:

| | |
|--|--------------|
| Italianisches Concert..... | Bach |
| Allegro animato. | |
| Andante molto espressivo. | |
| Presto gioioso. | |
| Sonate in E flat major, op. 81..... | Beethoven |
| "Das Lebewohl." | |
| "Die Abwesenheit." | |
| "Das Wiedersehen." | |
| Fantasie ("Wanderer") op. 15..... | Schubert |
| Allegro con fuoco ma non troppo. | |
| Adagio. | |
| Presto. | |
| Allegro. | |
| Characterstück, from op. 7..... | Mendelssohn |
| Intermezzo, op. 73, No. 3..... | Brahms |
| Humoreske, op. 10, No. 2..... | Tschaikowsky |
| Etudes, op. 25, No. 1 and No. 6..... | |
| Impromptu, op. 29..... | Chopin |
| Nocturne, op. 15, No. 2..... | |
| Intermezzo scherzoso, op. 31, No. 9..... | Bülow |
| Spinnerlied, op. 137..... | Raff |
| Rhapsodie Hongroise, No. 2..... | Liszt |

Mr. Rummel seemed not so well disposed as at the Academic concert, but succeeded nevertheless in arousing the audience to considerable enthusiasm, which was manifested by a number of recalls at the close, in recognition of which Mr. Rummel added the Chopin nocturne in D flat and Liszt's Ricordanza to the above numbers.

I have repeatedly heard expressed the wish that the front page of some issue of THE MUSICAL COURIER (providing it be large enough) be adorned with a likeness of the case that contains the cerebral spring of perpetual wit which under the trade mark of "Raconteur" is a chronometer that always points to some delightful moments.

Upon those desirous of hearing "The Creation" the Singakademie, besides asking very respectable prices, imposed the penalty of listening to Mrs. Olga von Türk-Rohn. Just as the production of "Franciscus" was greatly marred by an incompetent singer, Haydn's masterwork was caricatured by one who had made herself ridiculous in her own concert recently, and for whose engagement therefore there was no excuse. Yes, there was this excuse—that despite her song comedy she received some excellent criticisms and the most ridiculous indorsements of the local press, may they emanate from whatever source, are usually acted upon as conclusive.

The audience, of at least 2,800, which packed the Albert Hall, testified most strongly to the interest in oratorio felt in Leipzig. With such encouragement what might not be accomplished with so excellent material as constitutes the Singakademie? Unfortunately, however, the new conductor, Dr. Klengel, excellent musician though he otherwise be, seems not to be in his element in the capacity of oratorio conductor. Much in the production was very crude.

Leipzig's master singer, Schelper, was at his best, and that is the strongest encomium that could be given him.

Mr. von Zur-Mühlen, the tenor, was on the whole very acceptable.

It is a source of regret, however, to see such excellent and formerly justly celebrated organizations as the Singakademie and Thomas Choir rapidly declining and falling back to mediocrity.

A few days ago the following appeared among the opera notes of the "Leipziger Neueste Nachrichten": "The latest American conceit is to produce the 'Barbier von Sevilla' with a cast consisting exclusively of women. According to information by the New York 'Herald,' Rossini's opera will soon be given at the Metropolitan Opera House; moreover Mrs. Melba will sing 'Almaviva'; Mrs. Calvé, 'Figaro'; Mrs. Scalchi, 'Don Basilio'; Mrs. Guercia, 'Bartolo'; and Mrs. Sigrid Arnoldson, 'Rosina.'"

The above notice, as one of the numerous attempts which German papers so fondly indulge in to ridicule music in America, might have been strengthened by adding: "Furthermore the chorus will consist entirely of Indian squaws and chiefs, and the orchestra be composed exclusively of negroes under direction of Dr. Dvorák."

"A second Richard, never! * * * But Richard Wagner—a genius of the first class—has left no offspring dowered with even a moiety of his gigantic gifts. * * *"

Editorial, THE MUSICAL COURIER, January 31. Not from a desire to provoke controversy, nor to question the sincerity of the assertion, but merely for information regarding a subject of interest to many readers of THE MUSICAL COURIER, at least in Leipzig, if not elsewhere, it would be interesting to know the premises for the above remarks.

What justifies the positive statement that Siegfried Wagner does not possess a moiety of his father's gifts? Were Wagner's first efforts in music indicative of his later greatness? Were Wagner's first attempts at conducting a concert more successful than his son's (taking Mr. Floersheim's account as a criterion, though Siegfried Wagner does not seem to have done himself justice in Berlin)? Were not some of the greatest musicians (including Wagner himself) at first interested in some other profession—usually unsuccessfully? Is it not often that talent is dormant until even later years than with Siegfried Wagner? Is it fair to condemn without a trial, or after a successful first trial, or without a personal hearing? Is it not at least a point in favor of assuming that he may possess exceptional creative talent when he is able to appreciate and so clearly portray the admirable qualities of another composer as he did in Leipzig with Liszt preludes and Tasso?

The third Liszt-Verein concert was under the direction of Richard Strauss, and the soloists were Mrs. Kroyanowski-Doxat and Bernhard Stavenhagen. The program read as follows:

| | |
|---|----------------------|
| Symphonic poems for orchestra— | |
| Héroïde funèbre..... | Liszt |
| "Nirwana"..... | Hans von Bülow |
| Piano concerto, op. 4, B minor (MS)..... | Bernhard Stavenhagen |
| Songs with piano accompaniment— | |
| "Marmelades Lüftchen"..... | Jensen |
| "Frühling und Liebe"..... | Robt Franz |
| "Sommerabend"..... | Lassen |
| Hungarian Fantasia for piano and orchestra..... | Liszt |
| Vorspiel zu "Meistersingern"..... | Wagner |
| Vorspiel und "Isoldens Liebestod"..... | Wagner |

Of the first part I cannot speak with a large degree of enthusiasm. Liszt's "Héroïde Funèbre" certainly is sombre enough; but if it possessed other musical qualities of merit the audience on this occasion evidently could not grasp them.

Likewise Bülow's "Nirwana." The subject is philosophical. But is that not enough to condemn it as a musical subject? To me the composition gave the impression of someone attempting to solve a difficult mathematical problem. He works and thinks and broods; occasionally a ray of light;

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he seems to solve it—but no, it will not prove, and at last he closes his books with a clash, without having attained the desired result. Since German composers are so bent upon setting Schopenhauer to music, it is an interesting conjecture how long it will be before some enterprising Englishman will write music to Herbert Spencer's "First Principles."

The second part, however, gave occasion for fairly earned ovations. Stavenhagen's concerto was very well received. It is symphonic in form, with a very dignified first motive, which after being cleverly treated, also serves for the closing theme. The movements are connecting and the work is quite dramatic. Had Stavenhagen refrained from indulging in extremely elaborate pyrotechnical displays, the concerto might probably be played for its musical worth. But it is doubtful whether another pianist will take a fancy to the mass of chord and octave passages, the glissando and other effects by which the filigree of the piece is produced. To one whose technic it suits, the concerto would be an excellent virtuoso piece. Stavenhagen seems to have good inventive faculties for themes and melody, talent for form and superior judgment in orchestration. His playing, both in the concerto and the Hungarian fantasia, was of a high order, and incomparably superior to his recent effort.

Mrs. Doxat, after a slight nervousness in the first piece had worn off, was again the great artist whose excellence it is always a pleasure to recognize. It was the first opportunity for some years of hearing Mrs. Doxat in concert. By her singing of Lessen's "Sommerabend" she showed that as a lieder, as well as an opera singer she would be among the very first. The enthusiasm was unbounded.

Richard Strauss' conducting was fully up to the usual high standard. He took the tempo of the "Meistersinger" overture in the beginning faster than any conductor I have heard interpret it. The prelude to "Tristan" and "Isolde" showed that his connection with Bayreuth is based upon the greatest devotion to Wagner's ideas. Mrs. Donat's singing of the Liebestod was of course the crowning event in her part in the evening. Both she and the conductor were duly honored by the audience.

The concert was dedicated to commemorating Richard Wagner and Hans von Bülow, both having died on February 13.

AUGUST GÜSSBACHER.

At St. Michael's Church.—The choir of St. Michael's Church, 252 West Ninety-ninth street, will give Williams' cantata, "Gethsemane," on Good Friday evening under the direction of W. O. Wilkinson. The choir will be enlarged for this occasion and a full orchestra will assist. Admission is free and no tickets will be required.

Gerrit Smith.—Mr. Gerrit Smith gave a scholarly program of organ music at the Drexel Institute, Philadelphia, on March 6.

Grace Church Recitals.—Mr. S. P. Warren, of Grace Church, has been giving a series of masterly organ recitals on the Thursday afternoons of Lent.

Weiner in Chicago.—The following account of the concert of the New York Philharmonic Club, at Chicago, is from the "Times" of that city.

At Central Music Hall last night a soberly garbed Lenten audience heard the New York Philharmonic Club and Marion S. Weed. The proceeds, between \$500 and \$600, will be devoted to the use of the Presbyterian Hospital, the concert having been arranged for the benefit of that institution by the Ladies' Aid Society under the direction of Mrs. A. W. Green. The Philharmonic always gives a pleasant and restful program of a strongly Germanic tendency and that last evening was not an exception. The house was filled by an appreciative audience, and in the boxes were patrons of the hospital and the prominent members of Chicago Presbyterian churches. Miss Weed adds to the possession of a peculiarly mellow mezzo soprano voice a stately presence and winsome face. She sings without effort or affectation. Mr. Marcossion, first violin, gave two Hungarian dances of Brahms-Johachim. Eugene Weiner played the aria for the flute from Gluck's "Orpheus," with great sympathy, and Miss Weed sang the aria from "Freischütz." Encores were generously responded to and the Philharmonic added to its past successes in Chicago.

Rita Elandi,

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Utica.

UTICA, March 10, 1894.

UTICA choirs are the present subjects of discussion. Every thoughtful reader of last week's MUSICAL COURIER must say "Amen" to the "Gotham Gossip"-er's remarks upon the value of uplifting church music, and its curiously short-sighted undervaluation by music committees in general.

In Utica the First Presbyterian, Westminster and Dutch Reformed churches are exempt from this charge, each church taking great interest and a pardonable pride in its musical service. The prices paid are only fair; not in any case large, and the estimate generally is in proportion to the volume of sound first of all. If quality and temperament be added, everybody is grateful.

In the choral services of Grace Church we find the truest musical worship, from a churchly standpoint, the most united and harmonious relation between choir, choirmaster and parish, and some of the best male and boy chorus work in Central New York.

Last Sunday evening they gave Stainer's "Crucifixion" with admirable swing, expression and devotional effect.

Last Sunday morning I heard Miss Cook, the soprano of Calvary Church, sing for an offertory solo "He that keepeth Israel," and was surprised and much pleased, for I never had heard her sing in church before.

Her voice is pure, true, well placed and well used. It was quite equal to the demands of place and selection, and when the singer's youth and recent ill health are considered, reflected great credit upon her teacher, Mrs. Barry, of Boston, and her own intelligence and musical sense.

Mr. Edward Baxter Perry's piano lecture recital on Thursday evening was the one musical event of the week.

His engagement was made through Mr. Edward Elliott, director of the Utica School of Music, to whom all who heard Mr. Perry's admirable introductory remarks and his brilliant and finished playing owe a debt of gratitude.

Speaking of the Utica School of Music, suggests the latest piece of news, which is that Mr. Burton, the business manager, has just effected a five years' lease of the large building in a portion of which the school now is, and already is making extensive alterations to meet the constantly increasing demands of this very successful school, which already numbers over 150 students.

CAROLINE WASHBURN ROCKWOOD.

Kingston.

KINGSTON, N. Y., March 5, 1894.

THE second concert of the Kingston Philharmonic Society was in some respects even more successful and pleasing than that given earlier in the season. The chorus was larger, the intonation better and the unanimity of purpose led to happier results. The selections were quite as judicious and perhaps more attractive than before. Here is the program:

| | |
|----------------------------------|-------------|
| "Gipsy Life"..... | Schumann |
| Philharmonic Society. | |
| "Simple Aveu"..... | Thome |
| Scherzo..... | Van Gens |
| Aria, "Huguenots"..... | Meyerbeer |
| Miss Gertrude May Stein. | |
| "Ave Verum"..... | Mozart |
| Philharmonic Society. | |
| Nocturne..... | Chopin |
| "Petite Valse"..... | Herbert |
| Victor Herbert. | |
| "The Primrose"..... | Mendelssohn |
| "The Celebration of Spring"..... | Mendelssohn |
| Philharmonic Society. | |
| "Ich Liebe Dich"..... | Grieg |
| "In Granny's Time"..... | Caldicatt |
| Miss Gertrude May Stein. | |
| "The Highland Lassic"..... | Schumann |
| Philharmonic Society. | |
| "Pensée Amoreuse"..... | Herbert |
| "Tarantelle"..... | Piatti |
| Victor Herbert. | |
| Psalms XIII..... | Mendelssohn |
| Miss Stern and Chorus. | |

The Mendelssohn part songs were of course given without accompaniment, dangerous as that is in the hands of an amateur choir. But Mr. Mees, the conductor, had labored diligently and most effectively with them in the rehearsal room, not being content with any modified perfection. So it happened that at the concert there was no false singing and everybody came out at the end precisely at the pitch with which they started.

Schumann's "Gipsy Scene," with which the concert began was less successful than either of the other selections. The singers were evidently nervous, and yet there was no serious result. The "Ave Verum" was beautifully delivered, and in precise conformity with the baton, in spite of the opinion of a local news reporter who said it was "perceptibly dragged." The best concerted number was the beautiful psalm of Mendelssohn, which it would be sacrilegious, if not heinous, to sing badly. The attack was perfect throughout and every detail was most commendably successful. The society never did anything better, it as well, as this and the audience were delighted with it.

The soloists, as will be seen, were Miss Gertrude May Stein and

Mr. Victor Herbert. It were of course needless to speak of either in detail here, so well known are they to the musical world at large. Mr. Herbert captivated everybody with his artistic work, as he always does, and he very obligingly answered the persistent encores. Miss Stein quickly won her audience with her sympathetic, well trained voice and pleasing appearance and manner. Her enunciation is excellent and her voice is pure and eloquent. Her rendition of the aria of Meyerbeer showed a tinge of weariness, but her other selections were well sung, and especially with the chorus in the psalm, which she sang with soulful fervor. She also kindly responded to hearty recalls. Her future surely seems full of artistic promise.

The next concert will present the "Erl King's Daughter," with Miss Lillian Blauvelt and other soloists, and the Beethoven String Quartet, the date being May 4.

DeKoven's "Robin Hood" is announced here for Saturday by a "Bostonian" company and the "Mikado" by local talent is in rehearsal for April in aid of the hospital fund. ALLEGRO.

Columbus.

COLUMBUS, Ohio, March 3, 1894.

THE Arion Club has finally eclipsed all former efforts and can proudly claim to have succeeded in attracting the largest audience ever known in the history of Columbus musical entertainments. This was made possible by the selection of the Park Rink for their second subscription concert, which was given on the night of Washington's Birthday, and made a grand holiday event.

The regular subscribers were given first choice of seats and the balance of the 3,000 chairs sold to the general public.

The result was beyond the most sanguine expectations, for every seat was taken, and this during our present financial depression only attests to the widespread popularity of the Arions and confidence in their ability as concert givers.

Through the engagement of Mr. C. A. Graninger, as conductor of the Arions, who also occupies the position of conductor of the Cincinnati Orpheus Club, a union of the two clubs in one grand concert was made possible, and resulted in the performance of several interesting works for male chorus.

The regular program was as follows:

| | |
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| "Salamis"..... | Gernsheim |
| Solos by Wm E. Palmer. | |
| "Ave Maria"..... | Bach-Gounod |
| Cav. Guille. | |
| Violin obligato by Mr. Neddermeyer. | |
| "Papillons"..... | Schumann |
| "Barcarolle," in G major..... | Rubinstein |
| M. Slivinski. | |
| "Softly, She Slumbers Lightly"..... | Freiberg |
| "Nymphs and Sylphs"..... | Bemberg |
| Mrs. Blauvelt. | |
| "Céleste Aida" "Aida"..... | Verdi |
| Cav. Guille. | |
| "The Brownies," vocal polka..... | Nentwich |
| "To the Genius of Music"..... | Mohr |
| Solos by Mrs. Blauvelt. | |
| Quartet by Messrs. C. A. Remme, Wm. Danziger, | |
| L. R. Myers and J. B. Beall. | |
| "Polonaise," in E major..... | Liszt |
| M. Slivinski. | |
| "Hush"..... | Neidlinger |
| "M'appari" ("Ah, so Fair") "Martha"..... | Flotow |
| Cav. Guille. | |
| Bolero, "Sicilian Vespers"..... | Verdi |
| Mrs. Blauvelt. | |
| "Blue Danube" vocal waltzes..... | Strauss |
| Duet by Messrs. Colon Schott and Wm. Danziger. | |

The choruses "Salamis" and "To the Genius of Music," were sung superbly, and for volume of tone, intelligence of conception and excellence of ensemble, would be difficult to surpass. The fact that only one joint rehearsal had been held by the two clubs, indicated conclusively Mr. Graninger's skill and intelligence as a conductor. Mr. Palmer displayed a voice of good volume, quality and sweetness in the incidental solo in "Salamis," while Mrs. Blauvelt's solo with quartet and choral accompaniment in Mohr's composition produced an indescribably beautiful effect.

It is only just criticism to state that the work of the chorus in the numbers requiring delicate and pianissimo effects was not so satisfactory.

This was particularly the case in "Hush," by Neidlinger, and an encore, "Old Folks at Home," where the tenors fell considerably below the pitch and produced a poor quality of tone, while several phrases were lacking in precision of attack.

The ever popular "Blue Danube" waltzes were sung with much vigor and accuracy, and the close observance of the nuances produced a good effect, but the inimitable Strauss style in varying tempi was lacking, and the absence of orchestral accompaniment robs the waltz of half its charm, no matter how well it may be sung.

It is not my intention to criticize severely or unjustly, for I fully realize the difficulty of joining two musical organizations, unaccustomed to singing together and in one rehearsal perform with any degree of excellence.

With the exception of the faults enumerated above, and which were doubtless due to the carelessness of a few of the singers, it would be difficult to find a better male chorus, and their work as a whole is deserving of the highest commendation.

Mr. Guille made his initial bow to a Columbus audience, and at once created great enthusiasm. His voice is almost phenomenal in its power and range, rich in quality and of rare sweetness, while his is the singing that "comes from the soul" and is besides cultivated to the highest degree.

His most enjoyable number was "Céleste Aida," and gave fine opportunity for the display of his high artistic abilities.

The violin obligato to Gounod's "Ave Maria" was played by Mr. Neddermeyer, with the finish and skill that always characterize his work.

Considerable interest was aroused in the appearance of Slivinski, and his fine stage presence and handsome and gentlemanly bearing drew forth a hearty reception from an audience who had only known of him by reputation.

Slivinski is surely a great pianist. His interpretations of Schumann's "Papillons" were perfect tone pictures, full of life and expression and depicting in a masterly manner the intentions of the composer. He followed with Rubinstein's "Barcarolle," which was played with superb technique, and displayed those rare powers of interpretation that characterize his playing.

In the latter part of the concert Slivinski played the Liszt polonaise with fine finish, and while his performance of this number gave the impression that he is lacking in fire and vigor in bravura playing, the crispness and delicacy of his runs, his superb touch and technique, poetic and musicianly conception, stamp him as one of the foremost artists of the day.

His encores were Chopin's waltz in A flat and the Schubert-Liszt "Auf das Wasser."

Mrs. Blauvelt has many friends and admirers in Columbus, she having appeared here before, and that she has no superior among the artists who have sung here is an indisputable fact.

I have never heard a soprano, even among the greatest artists, whose singing gave more pleasure. Her voice, method and interpretations leave nothing to be desired and ought to cause the most severe critic to forget himself for once, lean back in his seat and drink in the beautiful sounds with rare enjoyment.

Mrs. Blauvelt may be classed as a light soprano, but her pure, rich tones completely filled the vast space with a flood of sound and completely captivated the entire audience.

Her encores were Nevins' dainty and melodious "Twice April," and a rather uninteresting lullaby by Chapman.

The long program and frequency of encores brought the close of the concert to a late hour; but as this was somewhat after the style of a musical festival and such an enjoyable affair, no regrets were expressed, and everybody will concur in the opinion that the Arions are deserving of the heartiest thanks and congratulations.

Not satisfied with the noble work done in the past, the club gave another surprise to the public in the announcement of their "First Annual May Festival," on the afternoon and evening of Monday, May 14, when the following artists will appear: Miss Antoinette Trebelli, Miss Rose Stewart, Miss Gertrude May Stein, E. C. Towne, Ben Davies, Max Heinrich, Arthur Friedheim, Fritz Giese, Felix Winternitz and the entire Boston Festival Orchestra.

The Euterpean Society will give their second subscription concert on Monday evening March 5, at the Board of Trade Auditorium. Miss Theodora Pfafflin, soprano, will be the soloist.

The following excellent program will be given:

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|--------------------------------|-----------------------------|
| "Jubal" overture..... | Weber |
| Columbus Orchestra. | |
| "Blue Bells of Scotland"..... | Dudley Buck |
| Orpheus Club. | |
| "Jewel Song"—Faust..... | Gounod |
| Miss Pfafflin. | |
| "La Cinquantaine"..... | Gabriel Marie |
| Orchestra. | |
| "Dancer's Dream"..... | |
| String Orchestra and Harp. | |
| "Moonlight's Magic"..... | Rheinberger |
| Symphony— | |
| Minuetta..... | Mozart. |
| Finale..... | |
| Orchestra. | |
| "Du bist wie eine Blume"..... | Rubinstein |
| "Who is Sylvia?"..... | Schubert |
| "Les filles de Cadix"..... | Délibes |
| Miss Pfafflin. | |
| "Oft in the Stilly Night"..... | Arranged by T. H. Schneider |
| Orpheus Club. | |
| "Herre Heilele Musik"..... | Schultz |
| Chorus and Orchestra. | |

Surely such a fine program arranged with so much taste will be a rare treat for all who admire the true and beautiful in art, and that its interpretation will be of the highest order is a fore gone conclusion.

The Eckhardt Ladies' String Quartet, assisted by Mrs. Geo. Newhaus, soprano, will give their second annual concert at the

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Board of Trade Auditorium on the evening of Friday, March 9. Mr. Fred. Neddermeyer has recently composed and published a very pretty song entitled "I'll be Yours."

The melody is "easy to catch" and the harmonization shows superior natural ability, taste and musicianship, and its study would be a good lesson for many of the would-be song composers (?) who are flooding the country with their abominable trash. This reminds me of a little incident that occurred recently. A brother professional had just finished singing over one of his songs for a professional minstrel vocalist and song composer (?) when the latter remarked, "That is a very pretty song and it has a beautiful accompaniment. Who arranged the piano part?" My friend replied that he always harmonized his melodies without assistance, much to the surprise of our minstrel vocalist who said that he always composed his melodies by picking them out at the piano and hired some musician to write the chords.

The Ladies' Musical Club held no concert for several weeks, owing to the public concert which was given by the ladies. On February 28 the regular recitals were resumed with the following program:

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|---------------------------------|-----------------|
| "Kreisleriana," op. 16..... | Schumann |
| Mrs. Todd. | |
| "The Vesper Hour"..... | Shelley |
| Mrs. McCallip. | |
| Mazurka, No. 2, op. 68..... | Chopin |
| Valse, E minor..... | |
| Miss McCarter. | |
| "Frühlingsnacht"..... | Jensen |
| "Am der Linden"..... | |
| Rhapsodie Hongroise, No. 2..... | Liszt |
| Mrs. Todd. | |
| "Song of the Almée"..... | Délibes |
| Miss Miller. | |
| "Coquet," mazurka..... | Chopin-Viardot |
| Miss Denig. | |
| "Fantasiestücke"..... | Schumann |
| "Des Abends"..... | |
| "Warum"..... | Schumann |
| "Aufschwung"..... | |
| "Grillen"..... | |
| Miss Kerr. | |
| "Spring Tide"..... | Reinbold-Becker |
| Mrs. Bowman. | |

AULETES.

Buffalo.

BUFFALO, N. Y., March 10, 1894.

BUT one more of our very enjoyable season of Symphony Orchestra concerts remains, when Anton Schott, the Wagnerian tenor, is to be the soloist.

The afternoon public rehearsals have drawn full houses, and when Miss Aus der Ohe played the sale of admission tickets had to be stopped.

Miss Emma Juch, who sang at the sixth concert, has many admirers here, having sung often in times past when her voice had more bloom, possibly, but less dramatic intensity. She sang the "Elizabeth Aria" ("Tannhäuser"), also sung by Materna at the first concert of the series, and Gounod's "Queen of Sheba" aria and a couple of Rubinstein songs as encores.

Massenet's "Neapolitan Scenes," and, last and most important of all, the Schumann symphony No. 4, in D minor, were the important orchestral numbers, the first-named full of French sparkle, and the latter played with genuine devotion by the body of players under Mr. Lund.

Mr. Riesberg accompanied.

The seventh concert had this program:

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| Symphony No. 7 in A..... | Ludwig van Beethoven |
| Aria from "Samson and Dalila"..... | Camille Saint-Saëns |
| Miss Marguerite Hall. | |
| "Elégie," for string orchestra..... | J. P. Czerwinski |
| (Member of the orchestra) | |
| "Habanera," from "Carmen"..... | Georges Bizet |
| Miss Marguerite Hall. | |
| "Danse Persane"..... | Ernest Guiraud |
| Prelude to "Mataswintha"..... | Xaver Scharwenka |
| "Danse Macabre," symphonic poem..... | Camille Saint-Saëns |

What with the variety of orchestral numbers offered, and the magic of Miss Hall's name (last year she was the only soloist who drew a crowded house), united with a sunny spring day, the fine hall was again entirely filled.

The symphony was given with much intelligent appreciation of its component parts, and if there were some slight mistakes it was not for lack of the right guidance, for Mr. Lund is notably conscientious in rehearsal. Mr. Czerwinski's dainty elegy (played some years ago) again made an impression, and the composer had to repeatedly bow his acknowledgments. Miss Hall added to her reputation for musical sincerity, guiding a voice not great in power, but fine in quality, and was the recipient of spontaneous applause, singing Handel's charming old

"Come and trip it as you go
Onon the light fantastic toe,"

and a Purcell song, as most enjoyable encores.

The Citizens' Relief Fund concert, given by the orchestra, assisted by Mrs. Clara Barnes-Holmes and the Orpheus, drew a fair house, Mrs. Holmes singing with success the Délibes' arioso, orchestrated for the occasion by Mr. Lund, and Cowen's "Snowflake."

The Germanenzug, for male voices, alto and baritone solos and full orchestra, by Lund, which you will hear at the New York Sängerfest in June, was also given and caused that talented composer to bow innumerable times.

Father Bonvin, of Canisius College (under Jesuit guidance,) has an orchestra of good size composed of students of music in the college and several professionals; these united in a concert, one of several given periodically during the season, some time ago, playing several works of musical worth. One of the fea-

tures of the program was a new romanza for violin solo and orchestra by Father Bonvin, which received unqualified indorsement by those so fortunate as to hear it, as played by Mr. Hart-fuer.

The "Sonntagspost," Mr. Hermann Hoffmann editor and proprietor, is one of the musical authorities of the city. Mr. Hoffmann is himself a singer of no small ability, and his articles on music are always interesting.

Miss Marguerite Hall may give a song recital here soon.

Mr. Tagg and his fellow tonic sol-faists are making a brave fight for their method, both by pen and tongue.

As a sample of the orchestral music given here at the Star Theatre during the "Alabama" engagement, under the direction of Mr. Adam Federlein, I append this:

| | |
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| Overture, "Echoes from the South"..... | Wiegand |
| Waltz, "Friend Fritz"..... | Julian Edwards |
| Grand potpourri, "Echoes from the Metropolitan Opera House"..... | Tabani |
| Fantasia and variations on "Old Folks at Home"..... | Stabbe |
| Violin solo..... | |
| Adam Federlein. | |

The next Symphony Concert will be devoted entirely to Wagner's works.

Some sixteen of Mr. Riesberg's pupils gave a studio musical this week. This was the list: Misses Clara Ball, Cora Benson, Rosa Cohn, Pearl Collinson, Isabella Gibson, Clara Gralbe, Maud Farthing, Emma Hoeffler, Nellie Lehmann, Ida Lichtenstein, May Manser, Elizabeth McDermott, Laura Mensch, Edith Owens and Mr. Arthur Barrow. F. W. RIESBERG.

Toronto Topics.

TORONTO, March 3, 1894.

Editors The Musical Courier:

AS the letter I sent some ten days ago does not appear in this week's issue of your paper, I venture to forward a few additional items.

THE HARMONY CLUB.—This organization, which still retains Mr. Schuch as its musical director, has Genée's opera "Nanon," in preparation to be given toward the close of the winter.

THE GOVERNOR-GENERAL SINGS.—In Canada you know we are an intensely loyal people, and no large musical function is considered complete without a vocal or instrumental rendering of the national anthem "God Save the Queen." In Montreal, not long ago, the Governor-General and Lady Aberdeen attended a Patti concert when this tribute to Her Majesty was omitted, whereupon her representative, Lord Aberdeen, rose to his feet and began to sing the anthem, on his own account, the audience joining in and afterward cheering the act of his lordship. At the close the Governor-General is said to have censured the proprietor of the hall for the omission; he, however, explained that it was not customary with visiting foreign musicians to give "God Save the Queen."

BROWN-KLEISER RECITAL.—On the evening of Monday, February 26, a joint recital was given by Mr. J. Lewis Browne, organist, and Mr. G. P. Kleiser, reader, in the Bond Street Congregational Church, which was comfortably filled by an interesting audience.

Mr. Browne was in his happiest vein—and that's pretty happy, as he is one of the pleasantest, jolliest fellows going—and he played with a noble abandon. His program included "The Priests' March," from Gleason's "Montezuma"; Kullak's "Serenata"; Lott's "Andante Piacevole"; his own (Browne's) gavot in F; Liszt's "Fugue on the Chorale" and some very clever fantastic playing of several familiar airs.

Mr. Kleiser appeared in readings of the conventional order, and Mrs. H. W. Parker, a very fair soprano, gave vocal diversity in a pleasing manner.

TORONTO ORCHESTRAL SCHOOL.—The third annual concert of the Toronto Orchestral School took place on the evening of 26th ult. at the Horticultural Pavilion in the presence of a fairly sized audience. The orchestra consisted of some seventy members of the senior division of the school, assisted by eleven professionals. I was agreeably surprised with the excellence of the playing throughout. It was steady and remarkably well in tune, all things considered. The members, with a few exceptions, were young—some quite children—and to see them under such admirable control as Mr. Torrington had them, spoke volumes for the assiduity and patience of his training.

Soloists in the concert were Miss Winnifred Smith, violinist, a little "tot" who was hardly taller than her instrument; Mr. F. X. Mercier, a young French Canadian, and the possessor of an excellent tenor voice; Miss Yokome, another violinist who played with skill and musicianly feeling, and Miss McKay, a very capable soprano. The program was:

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|---|------------|
| Overture, "Martha"..... | Flotow |
| Violin solo, "Le Réve"..... | Goltermann |
| Miss Winnifred Smith. | |
| "Andante," Symphony No. 6..... | Haydn |
| "Al Fresco"..... | Zavertal |
| Aria, "M' appariti tutt' amor," ("Martha")..... | Flotow |
| Mr. Felix X. Mercier. | |
| "Woodland Whispers"..... | Czibulka |
| "Czardas"..... | Michiels |
| Overture, "Semiramide"..... | Rossini |
| Violin solo, "Romanze"..... | Beethoven |
| Miss Yokome. | |
| Vocal (Serenade), "My Little Darling"..... | Gomes |
| Miss McKay. | |

March, "Tannhäuser"..... Wagner

Ordinarily I would not take up so much space with an account of a students' concert, but the fact is the success of the Toronto Orchestral School is something out of the common, and the possession by this city of such an institution is fraught with important possibilities. By means of it individual students will be vastly encouraged to work, and no doubt many will eventually develop into professional players, who without such a school would have no fit opportunities for ensemble practice or would even think of professional life. Such development is precisely what this city wants, and the promoters of the Toronto Orches-

tral School, primarily Mr. Torrington, conductor, and Mr. S. T. Church, hon. sec., deserve the warmest praise for the success with which their efforts have been attended.

EDMOND L. ROBERTS.

Newark.

NEWARK, N. J., March 13, 1894.

THE young American pianist, Mr. Paul Tidden, in conjunction with Miss Maud Powell, violinist, made his first appearance as an ensemble player in Newark at the Essex Lyceum on Wednesday evening, March 12.

A more artistic and enjoyable performance than that given by these two excellent artists we have not heard this season, and the enthusiasm of the audience was as apparent at the finale as in the beginning.

The program opened with Brockway's sonata for violin and piano, and the execution of this work fully demonstrated the excellence and thorough sympathy of the two artists. The allegro risoluto was given with fire and brilliancy, while the andante allegro brought forth all the marvelous smoothness and expressiveness characteristic of a broad and well developed technic and the poetic tendency of two musical temperaments, while the allegro but added to the impressions already conveyed.

After the first ensemble work Mr. Tidden gave three piano solos, beginning with Chopin's etude, then a scherzo by Mendelssohn, and marche militaire by Schubert-Tausig. The pianist created a great and lasting impression upon his listeners, and his success was deserved and genuine, for he is an artist of ripe musical attainments, calculated to win a place in the foremost ranks of American pianists and as an exponent of the German school. His performance was marked by a clearness and breath of tone that were most pleasing to the senses, and which gave evidence of a well developed technic combined with rare ability as an interpreter.

Miss Powell, who is too well known in Newark for me to laud and magnify, was received with the usual cordiality that always marks her appearance here. Her solos were all of that most interesting and delightful character that, combined with her brilliant performance, it was a privilege to listen to.

She played "Gondoliera," by Reis; a "Russian Song," by Lalo, and Wieniawski's most difficult polonaise in D.

In the "Russian Song" Miss Powell gave a splendid performance. She received a tremendous recall after her three numbers and had to bow her acknowledgments many times.

The second and last ensemble work was a suite for piano and violin, op. 11, by Goldmark, including six movements, in which the performers culminated their successes of the evening.

Mr. Frank L. Lealy accompanied Miss Powell in her solo work. Altogether the recital was most successful, artistically and socially.

I am advised by Professor Bowman that the Peddie Memorial Easter concert, which occurs this year Wednesday evening, March 28, will introduce a form of entertainment in which, I regret, the Cæcilian choir will have no part, owing to a lack of space to advantageously seat such a large body of singers in conjunction with Mr. Anton Seidl's orchestra, which Professor Bowman has engaged.

A great deal of interest is manifested in this concert, which is only one of the great musical feasts Professor Bowman has given to Newark lovers of the divine art.

The program to be presented upon the occasion is one of popularity and interest, and the symphony "From the New World," by Dvorák, will be performed.

Mr. James Sauvage will sing, and it is expected that Dr. Dvorák will be present. The program reads as follows: Overture, "Leonora" (No. 3)..... Beethoven

"Virgin's Prayer" (for string orchestra)..... Massenet

Scherzo from "Midsummer Night's Dream"..... Mendelssohn

"Toreador Song" from "Carmen"..... Bizet

James Sauvage.

(With orchestral accompaniment.)

"From the New World" American symphony..... Dvorák

Aria, "Dio possente" "Faust"..... Gounod

James Sauvage.

(With orchestral accompaniment.)

"Tannhäuser's Pilgrimage"..... Wagner

We hope to hear Miss Lucia Nola, Mrs. Roderick's pupil, in concert in Newark in Association Hall Tuesday evening, April 3. Miss Nola has a magnificent soprano voice, of dramatic quality, full, rich in tone and in the middle register almost mezzo in color. Two or three of our local churches have submitted offers to this little lady, but methinks the inducements are not enough for her to make it an object. She certainly possesses rare vocal attributes and would distinguish any organ loft.

MABEL LINDLEY-THOMPSON.

A Beebe Recital.—An entertaining recital was given at Wissner Hall, Brooklyn, last Wednesday evening, by Chester H. Beebe, assisted by Miss Adele Leeds, Hermon B. Keese and Master Everett Titus, three of his pupils, and Miss Mattie Dorlon-Lowe, contralto, and William I. Richardson, baritone.

WANTED by a pianist who has studied abroad for four years and who contemplates returning to America next spring, a position as teacher of the piano at a well established conservatory or academy. Address "K. R.," office of THE MUSICAL COURIER, 19 Union Square, W., New York city.

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Beginners taken in Classes. Circulars on application



CHOIRS, choirs; and still the cry is choirs! The cry is loud and long, too; and many there, who set up the yell. More people, on the other hand, are praying for the speedy coming of May 1 than ever before. Surely then there must be a respite.

Well, some more plums have been picked during the past few days. William S. Wheeler, of New Haven, is the lucky man who will succeed Albert Ross Parsons as organist of the Fifth Avenue Presbyterian Church—Dr. John Hall's. I say lucky, because any man from out of town is very fortunate in hitting the bull's eye this season, when the range is so overcrowded with sharpshooters who belong right here on the ground day and night. Mr. Wheeler is in every way fitted for the position. His musical education has never been neglected. He has studied with the best masters at home and abroad. I sincerely hope that the church will allow him a decent choir. If they must stick to men singers only, let them give him a first class male quartet, the best that can be secured in Gotham, regardless of expense. Dr. Hall's preaching is a great attraction in itself; but, with a fine male quartet, there would never be a vacant seat in the church. I do not mean a quartet to sing hymns only, but four men who can render the best male quartet music ever written for ecclesiastical purposes.

Another good organist who has just been heard from is R. J. Winterbottom, who will leave the Church of the Redeemer and proceed to St. Michael's, succeeding W. O. Wilkinson. Mr. Winterbottom is no relation to the gentleman of that name mentioned in one of the novels of the day, whose character is tautologically described by the novelist in the words: "Mr. Winterbottom was a cold, stern man."

I stated last week that Miss Lillian Kent, of Elizabeth, N. J., a pupil of Francis Fischer Powers, had been offered the contralto position at Dr. Kittredge's church, but had just signed with her present Elizabethan church for another year. It now gives me great pleasure to state that the country church has very graciously released her, and that she has accepted the excellent offer of the Madison Avenue Reformed Church—Dr. Kittredge's. Gothamites who have never heard Miss Kent will be delighted with her. Her voice is a glorious one, and her style finished and artistic, reflecting great credit upon Mr. Powers, who has been her sole instructor. B. F. Miller, the new tenor of Dr. Kittredge's, hails from Cincinnati. For some time he pursued operatic studies under Emilio Agramonte. Since last October he has studied with Mr. Powers. He is one of the best tenors in town—and what more need be said?

T. Kelley Cole, tenor, of the Church of the Messiah, Rev. Robert Collyer's, will journey to Brooklyn after May 1, where his exquisite voice will be heard in the choir loft of the Memorial Presbyterian Church, Dr. Nelson's, where he will succeed Harry J. Fellows. Mr. Cole has captured one of the choicest plums that have ripened during the present season. His salary will be a fat and juicy one; and he is worth every cent of it. The new organist of the Memorial, J. F. Kitchen, is more than delighted with Mr. Cole and his rare voice. A Mrs. Williams will be the new soprano of this choir, succeeding Mrs. C. C. Henley.

Miss Bertha Harmon is the chosen soprano to succeed Mrs. Ogden Crane, at the St. James' Methodist Church, Harlem. Many, many voices were patiently tried, and some of them were excellent; so that the winning of the race by Miss Harmon speaks volumes in her favor. Her teacher is William Courtney, by whom she swears—if indeed it be ever proper for a lady to swear! Here is a fresh, clear, rich high soprano, brilliant in the upper register and even throughout.

Mrs. Albert G. Thies, née Miss Louise Gerard, will leave St. Charles Borromeo, Brooklyn, and succeed Mrs. Jennie Hall Wade as soprano of the First Reformed Church in that city. The latter is in poor health, and will spend some time abroad. The position is said to carry with it the best pay of any Brooklyn church. Miss Gerard has many admirers in New York and Brooklyn, and is well qualified for the post.

Harry Fowler Connor, the promising young tenor, has signed with Trinity Church, Newark, where he will succeed George E. Clauder, who goes to the Munn Avenue Presbyterian Church, East Orange, N. J. Mr. Connor has been a pupil of Purdon Robinson for several years, and owes nearly all he knows about singing to that very successful instructor.

Acting on Mr. Robinson's own advice, Mr. Connor is now taking a special course with Emilio Belari.

H. K. Munroe has accepted the tenor position at the South Congregational Church, Middletown, Conn. His voice is pure and mellow, and he sings with correct expression and deep feeling.

Following are a few of the special engagements of singers for Easter Day: George H. Wiseman, the well-known baritone, will be heard at Goshen, N. Y.; Benjamin E. Harwood, formerly solo tenor of St. Thomas' Church, will sing in Morristown, N. J.; Miss Jennie Dutton, soprano, and Addison F. Andrews, tenor, will be among those added to the choir of the Brick Church for the day. This is to be the seat of Miss Dutton's future triumphs after May 1. Elmer E. Giles, tenor, will sing at Mt. Vernon, N. Y., and Clarence W. Bowen, bass, will delight the ears of the good people of Mamaroneck.

Victor Baier has engaged Miss Ruth Thompson, contralto, as soloist for his Schubert Glee Club concert in Jersey City on April 10, and Miss Laura Webster, the celebrated Boston 'cellist, for his Melopoia concert in the same city on April 19. His selections are mighty good ones.

Well, well! What will happen next? Jolly Harry Pepper, the silver throated tenor, will open his own music store about May 1, on the north side of Forty-second street, between Fifth and Sixth avenues. He will publish music, and in fact cover every branch of the work usually included in a first-class music store. He has chosen a sensible location; for the stores of Gotham are still creeping up town, and he will be in the neighborhood of the Metropolitan Opera House and Music Hall. Success to him in his new venture! The store will not in the least interfere with his singing Sundays as heretofore at the old stand, St. Mark's.

The Fortnightly Club, of Jersey City, indulged in a "Rubinstein Night" last Friday at the house of Miss Ethel Newcomb, the well-known player upon the Janko keyboard. The principal number on the program was Rubinstein's piano concerto in D minor; Miss Newcomb playing the solo part on a Janko, and Louis R. Dressler the orchestral parts transcribed for second piano.

Silas G. Pratt will give his entertainment entitled "Musical Metempsychosis; or, the Transmigration of a Tune," on March 29, at Hasbrouck Hall, Jersey City, under the auspices of the Fortnightly Club.

H. H. Wetzler was obliged to postpone his invitation recital at the Church of the Holy Communion until about the middle of April, owing to the very great difficulties in the way of preparation. Bach's "Motet" will be the chief work. The exact date will be duly announced.

Harry W. Lindsley, corresponding secretary of the Manuscript Society, was sick at home most of last week, but is now out and about again, looking brighter and better if only for the rest which he very much needed.

Ditson has just published a "Lord's Prayer" and an anthem, "To Him That Overcometh," both by Addison F. Andrews. Other anthems in the same series, by the same composer, are now in press and will be issued in the course of a few days.

The third concert of the Beethoven String Quartet for this season took place last Thursday evening at Mendelssohn Glee Club Hall, and was a most delightful affair. The organization was assisted by Ulysse Bühler, pianist.

Mrs. Mina Schilling, the beautiful New York soprano, recently sung in Montreal with W. H. Rieger and Conrad Behrens. The Montreal "Herald" says of her: "Mrs. Schilling sustained the soprano part and made a wonderful success. Her voice is beautiful in quality, pure in tone, and faultless in intonation. Allied to these natural gifts she has the conception of a true artist, and a method that is worthy of it. Her voice is exceedingly flexible, and her trill is charming—a very rare thing indeed. Her phrasing displays a deep insight into the significance of her music, and rises to grandeur in many of her renderings." The "Gazette" said: "Mrs. Schilling is a soprano of good range, with a very sweet voice, of a telling quality, and she sang with great taste. She had a thorough appreciation of the words she was singing, which is not always the case with oratorio singers."

Mr. and Mrs. Frederic Dean gave a unique and altogether delightful afternoon with "The Song Writers of Europe" last Saturday at the studio of Francis Fischer Powers, assisted by Victor Harris, accompanist.

Lewis Williams, of Louisville, Ky., has secured the baritone position at All Angels' Church, New York, for the coming year. He is now in Louisville, but will be in Gotham by April 1 to substitute for one month at Dr. Heber Newton's church for Perry Averill. In view of the fact that Gotham contains a perfect host of fine baritones indigenous to the soil, Mr. Williams should consider that he has done a big thing in getting the fat place at All Angels'.

L. Carroll Beckel has been chosen organist of the First Presbyterian Church, Newark, to succeed J. F. Kitchen, who goes to the Memorial Presbyterian Church, Brooklyn. Mr. Beckel is an accomplished organist, an experienced choirmaster and a thorough musician. Mr. Sealy, the music committee, has made a wise selection.

Miss Alice Breen, solo soprano of the Brick Church, sung on March 10 in Springfield, Mass., at a concert of the Sev-

ern Quartet, of that city. She was warmly received by the audience, and highly complimented by the local press.

Walter J. Hall, the well-known pianist, organist and teacher, has invited his friends to a "studio musicale" at his rooms in Music Hall this afternoon.

The third public meeting of the Manuscript Society at Chickering Hall last Wednesday evening placed this ambitious organization one great big notch higher on the ladder of fame—if this particular ladder has notches in it, and I presume it has. It was mainly an orchestral concert, and Damrosch and his merrie men fiddled and blew and pounded out the compositions of our enterprising American writers with most commendable results. The works were shown to have unmistakable merit and lots of it, and were performed as well as any music can be performed in a couple of rehearsals. When this worthy society shall have gone forward enough, as it surely will some time, to have its own standing orchestra and chorus, to say nothing of its own club house, concert hall, &c., its compositions will have a far better rendering than they can possibly have under the present crude, incipient condition of things. The public is bound to appreciate in time the praiseworthy cause which the Manuscript Society has so much at heart; and our wealthy lovers of art, who have the slightest touch of patriotism in their souls, must surely, sooner or later, come forward and put this organization upon a solid, substantial financial basis.

The orchestral numbers were an overture, "Hector and Andromache," by Henry K. Hadley, of Boston; two movements of a Rustic Suite, "In the Mountains" and "The Village Wake," by Ferdinand Dunkley, of Albany; "Beyond," an alto solo, with orchestral accompaniment, by S. N. Penfield, of New York, magnificently sung by Mrs. Carl Alves; Concertstück, for violin and orchestra, by Paul Miersch, of New York, with cadenza by Johannes Miersch, who played the solo part; overture, "Francesca da Rimini," by Arthur Foote, of Boston; "Khamasin," a dramatic aria for tenor and orchestra, by Homer N. Bartlett, of New York, finely sung by S. Fischer Miller, and two numbers from the opera "Vera"; "Ballet Music" and "Pilgrim March," by Martin Roeder, of Boston. In addition to these numbers, not one of which dragged or was stupid, Victor Harris conducted his own charming part song, "Go, hold white roses to thy cheek," which was beautifully sung by about thirty selected voices, most of them prominent soloists. Mr. Harris received the applause of the evening, and was called out time and again to bow his acknowledgments.

Addison F. Andrews' male chorus, "The Phantom Gondolier," was not well sung, though the composition itself was not condemned. It is absolutely impossible for any forty men who have never sung together before to properly render any music, however simple, in two or three rehearsals; and Mr. Andrews' music was far from simple in spots. But what is a poor composer to do? Here were men from the Banks' Glee Club and other organizations, and other men who belonged to no organized body, all singing under the competent direction of H. R. Humphries, the well known conductor, both they and Mr. Humphries giving their time, so far as they were able, and their services to the learning and performing of a rather difficult composition, and all without hope of reward or glory. Surely it is pleasant, in these days of "every man for himself and the devil take the hindmost," to contemplate the fact that so many busy young men were interested enough in the cause of American musical composition to give their time and voices as these gentlemen did. Could a choir of voices like these be permanently maintained by the Manuscript Society, likewise a choir of mixed voices, the performances of choral music in the society's concerts would be much more satisfactory.

The program disclosed the fact that the society now contains 105 active members (composers), thirty professional members and thirty-seven associates, besides one honorary and one life member. The society certainly has the material; all it needs is the wherewithal.

Miss Blanche Chesebrough has captured the contralto position at the Reformed Church, on the Heights, Brooklyn, at a salary that is not to be sneezed at in these hard times. Her voice is like a cello in quality, and possesses rare sympathetic power. It is perfectly placed and carries finely. Miss Chesebrough is a pupil of Charles Jerome Coleman, of New York and the United States, and acknowledges that Mr. Coleman deserves all credit.

"An Evening with Tennyson" will be given this evening at Association Hall, Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences, by the English Glee Club, of New York, consisting of Miss Hettie Bradley, Mrs. Minnie Bell Irving, Charles Stuart Phillips and Frederic Reddall, assisted by Miss Laura Sedgwick Collins, reader, and Abram Ray Tyler, accompanist. The program is a very popular one, and has been given in many of the leading cities of this country.

Abram Ray Tyler will be the new organist of the New York Avenue Methodist Church, Brooklyn, which contains the largest organ in the City of Churches.

Miss Anna F. Halsted will begin her duties on May 1 as soprano of the Lee Avenue Congregational Church, Brooklyn. She has a pure, high soprano voice, and is a pupil of Frederic Reddall.

E. W. Bray, late choirmaster of St. James P. E. Church, Brooklyn, goes to the Church of the Reformation, Gates avenue, in a similar capacity.



VOCAL TEACHERS IN PARIS.

"NO, life seems but an existence, home a tomb, teaching a duty since her death. With her earth was a paradise, work a delight, and home—ah, what a home it was. Six years without her, during any day of which but for my religious faith, I could willingly have gone to join her. I met my wife in Italy—glorious Italy! Ah, what a life! no romance could paint it. Love and music—for she was a splendid musician, natural and accomplished, who could transpose at sight the manuscript of any opera with sentiment and power. We entertained, we lived! She was the inspiration of my career as singer and teacher. She was all. She was life itself."

At these words a splendid full-blooded pug dog, steel gray, with a proud curl in his tail, and in his face that mingled look of interrogation and acceptance which a dog gives to an admitted stranger, snuggled up between the speaker's feet, gazing into his face with intelligent affection, as if to certify to every word, and beg his master not to feel so bad about it.

"Oui, mon camarade fidèle! Carlotta Patti gave him to my wife, a small morsel tied up in a tiny silk handkerchief. During her life he was our *favori*, our pet. He is now my friend."

Familiar with Delle Sedie's name through people in their prime who had been his pupils, I was surprised at his hale and fresh appearance. About the style and size of Errani, wearing the same picturesque style of cap and jacket, his clear brown skin, through which the glow of perfect health comes; strong brown eyes, illumined, but not dimmed, by a settled sadness of expression, and a general sturdy alertness of bearing and comprehension, would make anyone hesitate about placing his age at fifty years.

"Yes, the French are Chauvinistes extrêmes. Twenty-one years I have taught here, part of that time in the holy of holies, the Conservatoire, where I was honored by an exceptionally good salary, yet I feel a stranger in the city, and should if I lived here another quarter of a century. I admire the French extremely. They are a fountain of youth and taste; but the stranger is the stranger in their midst to death. France is for the French."

"Certainly, Paris is the head centre for vocal art. I do not know why. For myself I consider the institution at Brussels better than anything here, but somehow Fate seems to be working both ways. Pupils come here because teachers are here, and doubtless many foreign teachers have settled in Paris because the pupils are here. There is unquestionably a musical prestige here in the conscientious seriousness of the true French artist. The spirit permeates everything. Paris is educating the world's voice to-day, and the American voice most of all."

"I sometimes think pupils come here for the amusements. They find here more free and cheap entertainment than anywhere, and the spirit of the place is gay. Some overestimate this and are disappointed. Some cannot pay for anything outside of their lessons, so get nothing else, and some enter into amusement to the destruction of their music and the waste of time and money."

"I find American pupils change more than any others during their stay here. They are extremely absorbent of influence. They generally come with no idea of seriousness of study or the meaning of art. Association with earnest people and the development of power within themselves conspire to make them grave and steady. Many become simply artistic, some pleasing executants, some great artists. Among those in whom almost miracles of voice and character have taken place are Miss Carrington, of Chicago; Miss Fry, of Boston; a young Irish woman from Dublin; Miss Munger, of Boston; Miss Jessica Withers, of New York; Mons. Teza, M. and Mme Bjorksten, M. Furstenburg, M. Gignot."

"Miss Carrington had a voice absolutely impossible to listen to, hard and nasal, she sings now with a voice limpid as crystal. Miss Fry, with a very disagreeable voice, sings like a nightingale after one year. Instead of being satisfied and proud when I told her she was fit to sing in concert or to teach she said: 'Oh, no, I feel as if I were only commencing. I want to know all about it!'"

"The young Dublin girl in three years developed a really remarkable voice, and with her temperament fairly astonished me. Oh the Irish have splendid temperaments. They are a wholly distinct race from the English, more

like the Italian—artistic, susceptible, gay, sad—all. Furstenburg, the tenor, could have the best engagements if he could be induced to leave Paris, but he would rather die starving here than become famous elsewhere. Gignot has disappointed me as a student; although fully equipped technically for the stage he is not serious enough in the prosecution of his work. It requires courage, money and character besides voice to become a singer. M. Teza is splendid, but he does not like the stage."

"I remember very affectionately Mme Bella Thomas Nichols, of New York, of whom you speak. What a splendid student she was! What conscience, what patience, docility! And what a pretty, lovable woman, what a sweet, generous nature! There's a woman who is perfectly qualified to transmit my method—rather the Italian method. Miss Munger, of Boston, is another. Pupils who study of them need not come to Paris, except to become finished artists. Mr. C. Lawrence Seker, choirmaster of the American Church here, is doing splendid work also."

"I consider it possible to make singers of all who speak Singing is simply harmonized enunciation. By singers I mean agreeable parlor entertainers. To become 'stars' is another matter. That is a question of a union of talents, character and circumstance rare to be found. The most hopeless element with a pupil is hardness in voice, facial muscles or character. Many would become more effective if they would or could continue long enough. The bane of the American pupil is lack of money."

"There is really no method. A teacher must search the seat of vocal beauty in each pupil and adapt what she knows to the development of that germ. Of this there is much spoken and little said. One teacher does it well, another ill, according to the skill in analyzing and adapting. One must have the gift not only to say what is wrong, but just how to make it right. Many say, 'You do so and so; do better,' but cannot indicate the steps by which that may be accomplished. This is the special gift of the teacher, as timbre is of the cantatrice. Being a cantatrice or a great tenor does not give this, but with it one should know how to sing, as one should know how to play piano or violin, who attempted to teach it."

"How much better to say 'make your tongue flat' than to say 'you have such a nasal tone,' or to say 'straighten your tongue out, it is curled back in your throat,' than to say 'you have such a throaty voice.'"

(Dear me, how often I have heard that teacher par excellence Miss Nora M. Green, express this very idea, and how she did follow it out—the dear girl. Every day I feel more and more incensed at our pupils leaving such excellent New York teachers to come to Paris to get their first instruction.)

"I do not consider the vocal chords the seat of such beauty, but the mouth. The chords are but the seat of motion. The vibrations caused by the air passing over the chords produces the tone in the mouth. The manner of emitting that air makes the singer. The human voice is the most simple and the most complex thing in the world. It is limitless as to color and form. The manner of emission or placing makes all the difference. All the flexibility of conversation is possible to the singer."

"The nasal quality is the principal and universal fault with American voices. Otherwise they are the best we have, and as student musicians are decidedly the best of all nations, except of course the Italians, who are natural singers. Americans have special aptitude, are intelligent and expressive—after they lose self-consciousness. Most of them come here well trained. You must have good teachers in America. Good teachers can instruct as well in America as here."

"The general idea is to let the voice develop itself up and down from the middle register. If forced up or down it is spoiled. Exercise on the medium tones without effort creates compass above and below. It is impossible to decide on compass before a certain time of study. A baritone may prove to be a far better basso, and vice versa; same with soprano and alto. This time for discovery is different with different pupils."

"Church singing never hurt a singer. On the contrary, from being written in the medium tones, forcing neither high nor low tones, from the steady and even respiration and through the cultivation of pure taste in the nobler sentiment, church singing is an education. An artist should be able to sing all styles of music."

Delle Sedie has recently organized a regular school in his spacious home, where singing, solfège, literature, languages, stage, ensemble and accompaniment are taught as in the Conservatoire. All his teachers have been his pupils. The rooms are alive with pretty girls, music and song from morning till night, and indeed many of the voices are well worth listening to, even as students' voices. Most of the girls are French this year on account of our money troubles, although in many cases the latter has but served to show of what generous stuff the real artist teacher is made. His life-work, "Philosophy of the Voice," has cost me dear; but I am content. In it is everything that anyone could say as to voice and its development."

Nothing is more touching than the pathetic grace with which the gentle master indicates the rooms of his desolate but useful house. "This room was hers. I still live with

her there. This [the dining room, a spacious, beautiful apartment] we use for our ensemble work. This class room was so and so. Where you hear that scale practice was something else. Here is a whole line of chambers, for we always had a houseful of company."

"This was her boudoir, and here are my treasures." Here indeed were memory treasures woven together and into his heart by association. Her pictures, her work, her desk, her chairs, her favorite ornaments. Opening a drawer full of small tokens he drew out the photograph of the tomb which he had built in the pretty cemetery, and in which the well loved wife lies embalmed as in life, so that each Sunday he visits with her looking as she did when laid there six years ago, and in the beautiful little chapel at great expense twice a year regular mass is said."

Among Delle Sedie's earnest American students is Miss Jessica Withers, a Western girl, who has been also a choir singer in New York State. Miss Withers began to study music earnestly first at the Cincinnati College of Music the year that Mr. Theodore Thomas became its director and when Mr. Neff was secretary. Her teacher was—the name is gone this moment; at all events he was an Italian music teacher whom Mr. Thomas imported for the college, and his wife was an American who had gone to Italy to study and had been his pupil. Both are now, I believe, teaching in New York."

From Cincinnati Miss Withers went to New York to study. Why she did not stay in Cincinnati to finish all they had to teach, she is at a loss to say. It must remain with the other conundrums of American restlessness. From New York city she went to Syracuse, where she became widely known as church and concert singer and later as teacher in the public schools. An Italian ambition was by fate changed to a Paris experience, the lady being possessed with the idea prevalent with Americans, that to do something big one must go as far away as possible."

Coming to Paris she found that all the renowned people in it had never been out of it till after their reputations were made."

Now, even more than when she came, facilities for thorough and correct fundamental work are plentiful in New York, and much time, money, disappointment may be spared by making them part of one's outfit to Paris. Anyway, she is here "at the fountain" and has bought the privilege dearly. Besides a big outlay of money there is nothing she has not suffered in the way of discomfort and inconvenience. It is doubtful if she would repeat the experiment were she to begin over again."

She is preparing for church choir, concert and oratorio work. To a serious temperament, good looks and a sympathetic voice of good compass she adds the conscientious perseverance that succeeds. She thinks the opportunity of meeting foreign students and discovering their seriousness, afforded by the ensemble classes at Delle Sedie's, have been one of the greatest advantages of her stay here."

Messrs. Guilman and Gigout have been adding to their laurels as distinguished organ virtuosi in Poitiers this week. The occasion was the inauguration of a grand organ of forty stops which has been put in place in the Church of Sainte Radegonde."

Another great triumph for the "Chanteurs de Saint-Gervais" in their third concert, when as usual the cantatas of Bach and French madrigals of the fifteenth and sixteenth centuries were given. Interest was redoubled and the furore intense. Encouraged by the wonderful success of their venture, M. Alex Guilman, organist of the chanteurs, and M. Ch. Bordes, their director, have decided to continue the series of the Bach cantatas through the coming winter. They will be held as usual at the Salle d'Har-court. The list of subscribers to the enterprise is headed by Mme. la Princesse Edmond de Polignac, née Miss Wineretta Singer, of New York, who gives 2,000 frs."

PADEREWSKI.

Paderewski is in Italy, and does not return till March. His charming rooms are dusted twice a week, however, by a French concierge, who is proud of her task and of her distinguished patron. She keeps *en rapport* with his successes and recounts them to *les voisines* with true French enthusiasm and volubility. Although he likes Paris, he is not here more than four months of the year altogether."

"Victor Hugo" is one of the few quarters in Paris which during his life time loved the name of its famous godfather. On *dit* that his letters in his latter years came to him directed to "M. Victor Hugo, Sa Place." At all events he had the benefit of the honor while he lived, and Mme. Juliette Adam is another who has that privilege, but the street bears her maiden name."

"Place Victor Hugo" is a circle about the size of our "Plaza" or "Circle," with a playing fountain in the centre, encircling it a "pharmacie," a "Boulangerie," real estate office, a lovely church and many picturesque roofs peeping through trees. In the avenue of the same name leading out of it are a cab stand, a roofing factory, a dairy, an institute, a tiny shoe store, a small store whose window is filled with picture cards, "papeterie," &c., and No. 94, which is the big porte cochere leading to Paderewski's home."

On the opposite side, directly in front of the big door, is a grocery. The most prominent article on exhibition is a huge light yellow pumpkin, one of the largest size. You must beg the distinguished musician's pardon; perhaps if he were at home such a sacrilegious thought would not have entered your head, but to save you you cannot help attaching to the oreolic vegetable a small slender figure, pale artistic face, luminous eyes, and imagining the result—"A Study in Reflection."

FANNIE EDGAR THOMAS.



D'Arona.—A representative of THE MUSICAL COURIER, now engaged in an extended trip in the West and consequently thrown in contact with leading Western musical people, is surprised at the prominence of Mrs. d'Arona's name even at greater distances from the metropolis. It shows that merit will find its proper appreciation outside of geographical limits.

Xaver Scharwenka in Cincinnati.—Arrangements are about completed to have Mr. Xaver Scharwenka in Cincinnati during April for three piano recitals. They are to be of a novel character and will be duly announced. Mr. Scharwenka made such a favorable impression upon the musical people of Cincinnati that his approaching performances are viewed with unusual and pleasant expectations.

Plunket Greene's Recitals.—Mr. Plunket Greene gave his third recital in Chamber Music Hall on Tuesday afternoon of last week, giving in a delightful manner this program:

"Plaisir d'Amour".....Martini
"Violette".....Carissimi
"Gruppe aus dem Tartarus".....Schubert
"Du bist die Ruh".....Schubert
"Waldeggespräch".....Schubert
"Ihre Stimme".....Schumann
"Dein Angesicht".....Schumann
"Traume".....Wagner
"Winternacht".....Hollander
Old English country songs, arranged by Lucy Broadwood and J. A. Fuller-Maitland.
"Faithful Emma".....Sussex
"Twankydllo".....Middlesex
"Dives and Lazarus".....Middlesex
"The Prickly Bush".....Buckinghamshire
"The Golden Vanity".....Sea Song
"Ny Kirre-fo snaghtey".....Isle of Man
"Venus and Adonis".....Surrey
"Oliver Cromwell".....Suffolk

His fourth recital was to have taken place yesterday afternoon for which this program was announced:

"All Meine Herzgedanken".....Bungert
"Si Tra I Ceppi".....Handel
"Wie Melodien zieht es mir".....Brahms
"Sapphische Ode".....Brahms
"An die Nacht".....Lesmann
"Die Himmelsaugen".....Maude Valérie White
"Love Me not for Comely Grace".....Arthur Somervell
Old Irish melodies, adapted by C. Villiers Stanford:
"The Foggy Dew."
"Arranmore Boat Song."
"Love's Hallowed Seal."
"Cutting the Turf."
"Lament for Owen Roe."
"Pan Fitzgerl."
"Maureen Maureen."
"Father O'Flynn."

Emma Heckle's Concert.—Miss Emma Heckle, soprano, gave her annual concert in the ballroom of the Hotel Waldorf on Friday evening last, assisted by Chas. Schachner, baritone; Leopold Winkler, piano, and Ernst Oehlhey, cello, in this program:

"Reich mir die Hand" ("Don Giovanni").....Mozart
Miss Emma Heckle and Mr. Charles Schachner.
Twelfth Rhapsodie.....F. Liszt
Mr. Leopold Winkler.
"Elégie Dramatique".....Platon Brounoff
(Written especially for and dedicated to Miss Emma Heckle.)
Miss Emma Heckle.
Nocturne.....Chopin
Moment Musical.....Schubert
Mr. Ernst Oehlhey.
"Lied an den Abendstern" ("Tannhäuser").....R. Wagner
Mr. Charles Schachner.
Aria.....Pergolesi-Joseffy
Prelude.....Mendelssohn
"At the Spring".....Rafael Joseffy
Mr. Leopold Winkler.
"Dichter Liebe" ("Poet's Love").....
"Im wunderschönen Monat Mai".....R. Schumann
"Aus meinen Thränen fließen."
"Die Rose, die Lilie."
"Widmung" ("Dedication").....
Miss Emma Heckle.
Berceuse.....Dunkler
Mazurka.....Popper
Mr. Ernst Oehlhey.
"Maided".....Brahms
"Wanderlied".....Schumann
Mr. Charles Schachner.
Mélodie.....J. Massenet
(Violoncello obligato.)
Miss Emma Heckle and Mr. Ernst Oehlhey.

Miss Heckle gave her numbers in excellent style, and was accorded a most flattering reception by the large audience present. Mr. Schachner has a musical voice and gave able assistance, as did Messrs. Winkler and Oehlhey.

Junior Philharmonic Society.—The first concert of the Junior Philharmonic Society of Harlem took place in

Madison Hall, 125th street, on Friday evening of last week. Miss Charlotte Maconda and Martha Wisner, a little pupil of Xaver Scharwenka, were the soloists. This was the program:

Symphony No. 8 in F major.....Beethoven
Polonaise from "Mignon".....Thomas
Miss Charlotte Maconda.
Piano Concerto.....Mendelssohn
Miss Martha Wisner.
(Mr. Xaver Scharwenka, conductor.)
Address.....Rev. Dr. Samuel H. Virgin
Scherzo.....Goldmark
Suite No. 1, from "Carmen".....Bizet
Prelude, "Arzonaise." "Leo Dragons." "Toreador March."
Lullaby.....Luckstone
"Filles de Cadix".....Délibes
Miss Maconda.
"Bilder aus den Süden".....Scharwenka
Miss S. Wisner and Mr. Scharwenka.
Overture, "Oberon".....Weber

The orchestra under Mr. Henry T. Fleet did some commendable work, though at times the brasses were beyond control, notably in the "Carmen" prelude. The "Toreador March," however, was given with vigor and fair precision. The Goldmark scherzo and the Beethoven symphony were also well played. Miss Maconda gave her solos very acceptably, and Miss Wisner displayed excellent technical abilities and much intelligence in interpretation. Mr. Scharwenka played the second part to his own composition in powerful style.

Glover is Out.—Edwin W. Glover, teacher of the chorus classes at the Cincinnati College of Music is out because of a difference between his views and those of Mr. Peter Rudolphus Neff, the president. It may be due to the fact that the college has announced night lessons that Mr. Glover has retired. He will probably enter the field of instruction on the basis of his own curriculum.

Mrs. Johnson Leaves Us.—Mrs. Carrie B. Johnson, of Cincinnati, pupil of Moszkowski, returned to Europe on the Spree to renew lessons under "the thinnest man in Germany." Mrs. Johnson should not remain away too long, as her playing is a feature the people of Cincinnati do not care to dispense with.

Schmidt's First.—The first subscription concert of Mr. Louis Schmidt, Jr., and Miss Marguerite Hall took place on Tuesday evening of last week at 4 East Thirty-seventh street, when this program was given:

Violin solo, Sonata in A major.....Handel
Songs—
"Vieni che poi Sereno".....Gluck (1774)
"Phyllis".....Dr. Arne (1778)
"Come and trip it".....Handel
Violin solo, "Havannaise".....Saint-Saëns
Songs—
"A Fair Good Morn".....Nevin
"Dites-moi".....Nevin
"Ständchen".....Brahms
"My love is like a red, red rose".....Henschel
Violin solo, "Three Hungarian Dances".....Brahms-Joachim
Songs—
"L'Idéal".....
"Souhait".....Chaminade
"Amoroso".....
"Ave Maria," with violin obligato.....Gounod

Courtlandt Palmer's Wrist.—Mr. Courtlandt Palmer's sprained wrist has mended rapidly. He is now able to practice for a short time daily. Mr. Palmer will rest during Holy Week, and during the week following he will probably play at a concert and recital in Boston. On April 5 he is engaged to play with the Philharmonic in Brooklyn, and on the 12th before the Rubinstein Club in this city. Intermediate to these dates he will give his first piano recital at the Madison Square Garden Concert Hall and a recital in Brooklyn.

Thomas in Cincinnati.—Theodore Thomas has been in Cincinnati for about a week, rehearsing the May Festival choruses. The "Elijah," and Parker's "Hora Novissima" are the two important choral works to be produced this time.

Cappiani to Leave Us.—Mrs. Luisa Cappiani, the gifted vocal teacher, has been ordered by her physicians to give up her duties for at least a year, and she will sail for Italy on April 28 on the Werra, where she will visit her children. This necessitates the breaking up of her home here, and she will also sell her charming cottage at Ferry Beach, Me. The furnishings of her home in this city, "The Mystic," 123 West Thirty-ninth street, will also be disposed of.

The withdrawal of Mrs. Cappiani is a severe blow to the advancement of vocal art in this country, and she leaves a place it will be difficult to fill. She regrets laying down her duties, but the serious nature of her illness makes it necessary that she should have a protracted rest.

A Brooklyn Benefit.—The entertainment to be given at Memorial Hall on the evening of March 27, under the auspices of the Brooklyn Nursery, and Infants' Hospital, promises to be a very enjoyable affair. Among the artists that are to appear are Mrs. E. J. Grant, the well-known soprano; Mr. J. Williams Macy, the humorist; Master Cecil J. Harbordt, the child artist; Miss Effie Coker, the contralto, and Mr. Chester H. Beebe, the pianist.

Opera Pupils.—The pupils of the New York School of Opera and Oratorio will be heard in scenes and acts of a number of grand operas under the direction Emilio Agra-

monte at the Manhattan Athletic Club Theatre, April 12 and 19.

A Catholic Concert.—The Conservatory for Church Music, Rev. J. Graf, director, will give at Carnegie Hall, March 28, a grand concert in which Gilmore's Band, under Mr. Victor Herbert, will take part. Mr. Herbert will also give several cello solos, Miss Nellie Selma will sing. Mr. Glose and Miss Glose are the pianists and Rev. John Tigh will give an oration on music. Purchasers of tickets to this concert are entitled to a chance to win the beautiful gilt Sohmer upright piano, which will be on exhibition.

Mrs. Carl Alves.—Mrs. Carl Alves sang last year for the Handel and Haydn Society, in Boston, and was at that time re-engaged for this year's concert, which takes place on Good Friday, when she will sing the alto part in Bach's "Passion Music."

Dorscht Lodge.—Dorscht Lodge, No. 1, composed of professional musicians give a concert at the Central Opera House on April 1. Adolf Brodsky will be the soloist and Frank van der Stucken will conduct an orchestra of seventy pieces. The program includes several novelties.

Pupils Play for Charity.—A concert given by the pupils and graduates of the New York College of Music for the benefit of the new Amsterdam Eye and Ear Infirmary, took place in Music Hall, on Tuesday evening of last week, the Symphony Orchestra, under Mr. Walter Damrosch, assisting. This was the program given:

French Military March from Algerian suite.....Saint-Saëns
Evening Revery.....Orchestra.
Air varié, for violin and orchestra.....Vieuxtemps
Aria for soprano, "Softly Sighing," (from "Freischütz").....Weber
Florence Falcon.
Concerto G minor, (third movement) for piano and orchestra
Florence Terrel. Mendelssohn
Overture, "1812".....Tchaikowsky
Orchestra.
Concerto for piano and orchestra, G minor, (third movement).....Saint-Saëns
Jessie Shay.
Aria for soprano, from "Puritani".....Bellini
Gertrude Silver.
Concerto for violin and orchestra (first movement).....Mendelssohn
Emma Pilat.
"Ruins of Athens," for piano and orchestra.....Beethoven-Liszt
Henrietta Seckendorf.

The playing of the students gave great pleasure to the large audience present, and to each was given a most flattering reception. Miss Pilat and Mr. Temme both gave their numbers with excellent taste and with much finish. Miss Shay gave an admirable performance and Miss Seckendorf displayed large technical resources as well as much sentiment. The vocal honors were shared by Miss Falcon and Miss Silver. The orchestra was in its usual good form and gave an especially good performance of the second excerpt from the Saint-Saëns suite.

Northwestern History.—The seventh and eighth of the series of Historical Recitals being given at the Northwestern Conservatory of Music, Minneapolis, took place February 28 and March 7, under Director Clarence A. Marshall.

Zippora Monteith.—Miss Monteith has been specially engaged to sing Sir Joseph Barnby's "Lord is King," at Brooklyn on April 4. She sang this cantata at Sir Joseph Barnby's own request at Eaton, England, and was highly complimented by this great composer after she had sung it for the magnificent style in which she interpreted his work, and she was there and then engaged by him to sing the "Elijah" at the Royal Albert Hall, London, a building seating 14,000 people, and her powerful voice easily filled the building; and she received most flattering criticisms of her work.

In commenting on a recent performance by the Orange Mendelssohn Union the "Chronicle" of that place says:

On this occasion Miss Monteith strengthened her hold upon the good will of Orange musical people by her strong, intelligent and finely dramatic rendering of the Lorelei solos.

A Modern Hero.—Mrs. M——, a very talented pianist, when sitting next to Colonel Ramollot at the dinner table, asked him in a winning tone of voice:

"Are you fond of music, colonel?"

"Madam," replied the warrior, rolling a savage pair of eyes, "I am not afraid of it!"—"Le Rappel."

Churchly.—"No," sobbed the pretty girl, "Harold and I never speak now. And it is all through the machinations of that deceitful Sallie Slimmins." "Why, what did she do?" "She persuaded us to join the same church choir."—"Washington Star."

Nordica in Boston.—Mrs. Nordica's greatest success during the Boston season was made in "Lohengrin," two criticisms of which we append. The first is from the "Herald" and the second from the Boston "Globe" of March 10.

It was a Nordica night in the fullest sense and the "Boston prima donna" made a record for herself on this occasion that justified all the hopes, anticipations and predictions that have been indulged in by those who have followed the steadily upward career of this singer.

There have been few Elsas in the past who have more nearly realized the rôle in personal qualifications, and the picture she presented as she entered upon her first scene was well calculated to create a sensation among all who appreciate the beautiful. Her queenly figure and carriage were seen in all their perfection, and she instantly became the central figure for all eyes. In the second act her regal

appearance distanced all former costuming of the rôle, and the elegance and magnificence of her costume created a distinct sensation.

Her personal presence was, however, not the principal charm of her appearance in the rôle. This was found in her grand dramatic action and her superb singing in all her scenes, her efforts in both these directions surprising even those familiar with every step of her operatic career. The broadening of her voice and its added dramatic strength have been commended in recent seasons, but in her singing last evening these characteristics of her vocal work were more prominent than ever before, and gave to her interpretation of the rôle a breadth and freedom that fully satisfied the most critical. In every scene there was evidence of thoroughly intelligent study, and the traditions of the rôle, as well as the minute directions of the composer, were followed with great care in all details.

Mrs. Nordica has good cause for pride in the recognition given her efforts by her fellow townspeople, and she found honors on every hand as she closed each act. It seemed as if her public could not express its admiration of her great vocal and dramatic work with sufficient enthusiasm. The stage was covered with floral tributes, and as the prima donna came forward bearing these tributes after the third act her face was completely hidden by the immense bunches of choice roses with which her arms were filled. Equally extravagant demonstrations followed the finale, and, altogether, Nordica's "Elsa" had an endorsement that will without question be long remembered by all who enjoyed it.

The presence of such an appreciative audience must have been a great assistance to the singers. Nordica seemed inspired by the good will manifested. She has certainly never sung so well here before. Her triumph last night promises much for her success next summer, when she sings Wagner's operas in the composer's native city.

Regarding Mrs. Nordica's singing only words of commendation are to be written. She exceeded all expectations, and certainly did give a very creditable impersonation of the rôle, vocally considered.

Dramatically the impersonation was colorless, but Nordica makes no claims to possess dramatic ability.

She does know how to dress, however. Rarely have such beautiful gowns been seen on the stage as were those she displayed last evening. The dress worn in the second act was indescribably gorgeous and beautiful.

It is unnecessary to compare Mrs. Nordica's singing of the music of "Elsa's" rôle with that of other great artists who have sung it here. Her work is sufficiently good to be considered for its own merits.

The music is well suited to her voice, which is of especial power and resonance. Her singing is always true in intonation, something which cannot be said of the average singer of Wagner's music, and she sings with a good deal of expression, even though she does gain little dramatic effect.

The enthusiasm which rewarded her efforts was tremendous. Dozens of bouquets of violets and roses were thrown to her on the stage after the first act, and as many more floral tributes came at the end of the next scene. It was a splendid triumph for the Boston prima donna.

The Old Wagner Joke.—"You seem very fond of Wagner, Mrs. Feathergilt." "Yes; when they play Wagner one feels so confident that one's conversation is not being overheard by some impertinent outsider."—"Washington Star."

Pittsburg Chamber Music.—The second of the series of three recitals of chamber music now being given in Pittsburg took place yesterday in the theatre of the Pittsburg Club. Carl Retter, piano; V. Papenbroch, violin; G. Bornhoeft, viola; F. Burckhardt, cello, and Mrs. Elise Warren-Mechling took part in the following program:

Trio, op. 29, for piano, violin and cello.....Foerster
Scene and legend ("Bell Song") from "Lakmé".....Déliès
Mrs. Elise Warren-Mechling.
Old Norwegian romance, and variations, op. 51, for two pianos. Grieg
Miss Gertrude Cosgrave and Mr. Carl Retter.
Fantasie, "Le Desir," for cello.....Schubert-Servais
Mr. Fritz Burckhardt.

Three Songs—
"Mignon".....Liszt
"When the Land was White with Moonlight".....Nevin
"One Spring Morning".....
Mrs. Mechling.

Quartet, op. 47.....Schumann

Louise Gerard.—Miss Louise Gerard, the soprano, has been engaged for the choir of the First Reformed Church, Brooklyn, for the coming year at a salary of \$1,300. During the summer Miss Gerard will be heard in concert at London and Paris.

New Compositions for Mr. Carl.—During the past week Carl has Mr. received from Mr. Samuel Rousseau (Ste. Clothilde, Paris) an original canzona for the organ, written especially for and dedicated to him; also, from Mr. Aloys Clausmann (France), a Marche Religieuse with its dedication.

Mr. Carl will play an organ concert at Wellesley College, Wellesley, Mass., on April 9, with a program composed largely of novelties for the organ, including several that have been written for him by the French composers.

Free Organ Recitals.—Mr. Will C. Macfarlane, organist of All Souls' Church, Madison avenue and Sixty-sixth street, will give a series of six free organ recitals in that church on the Tuesday afternoons March 27, April 3, 10, 17, 24 and May 1.

Worcester Historical Concerts.—The fourth Historical concert was given in Trinity Chapel, Worcester, Mass., on Thursday evening last, by Mrs. Ida E. Johnson, Miss F. M. Sears, Mr. Victor E. Sörin, Mr. C. H. Grout, Mr. D. B. Allen and Mr. W. F. Little.

Pachmann Recitals.—Mr. Vladimir de Pachmann will give two recitals in Chickering Hall on the afternoons of March 27 and 30.

Oratorio Society.—Mendelssohn's "St. Paul" will be given by the New York Oratorio Society under the direction of Walter Damrosch on the afternoon of Friday, the 30th, and the evening of Saturday, the 31st, at Music Hall.

Miss Lillian Blauvelt will sing the soprano music, and Mr. Ben Davies, the English tenor, will make his first appearance in this country at these concerts. The solo contralto music will be sung by Mrs. Carl Alves and Mr. Plunket Greene will be heard for the first time in the music of the Apostle Paul, while the orchestral portion of the work will be given by the Symphony Orchestra.

A Des Moines Election.—The Mendelssohn Club, of Des Moines, Ia., held a meeting last week with Mrs. A. A. Belknap in the chair. The following officers were elected for the ensuing year: President, W. H. Heighton; vice-president, C. W. McMeekin; secretary, Miss Nash; executive committee, Mrs. D. F. Givens and W. E. Barrett.

Opera in German.—The regular sale of seats for the performances of German opera on March 26, 28 and 31 was opened Monday at the box office of the Metropolitan Opera House. Tickets are also on sale at Schuberth's, Union square; at McBride's, the Arcade, 71 Broadway, and at Tyson's. Applications for boxes for the first two performances may be made to Mr. Leon Margulies, Carnegie Hall, and for the matinee performance of the "Götterdämmerung" to Mrs. Theodore Hellman, 200 West Forty-fourth street. "Die Walküre" will be given on Monday evening, March 26, and "Götterdämmerung" on Wednesday evening, March 28, and at the matinee.

Sherbrooke Music Festival.—Sherbrooke, Canada, is to have a music festival April 10, 11 and 12. "Judas Macabæus," Gade's "Crusaders" and Gounod's "Messe Solennelle" are the principal works to be given, in addition to which there will be excellent miscellaneous programs. The society, which numbers ninety voices, will have the assistance of a full orchestra and these soloists: Mrs. Jennie Patrick Walter, Katherine M. Richer, Jas. H. Ricketson and Dr. Carl Martin. E. F. Waterhouse is the conductor.

Jeanne Franko's Pupils.—The pupils of Mrs. Jeanne Franko were heard in concert at Steinway Hall last Saturday evening in this excellent program:

Marche Militaire, four hands.....Schubert
Miss Florence Miller and Mrs. Jeanne Franko.
Violin solo, "Simple Aveu".....Thomé
Miss Bella Kuttner.
"Murmuring Breezes".....Jensen Nieman
Tarentelle, No. 2.....Stephen Heller
Miss Viola Buchsweiler.
Violin solo, Fantasie, "La Fille du Regiment".....Alard
Miss Madeline Sinauer.
Piano soli—
Lied ohne Worte, No. 9.....Mendelssohn
Valse, C sharp minor.....Chopin
Miss Dina Woolheim.
Violin soli—
Schwedische Melodie.....Wilhelmj
Mazurka, No. 2.....Wieniawski
Miss Bessie Wiener.
Polonaise, C sharp minor.....Chopin
"Pierrette".....Chaminade
Miss Ines Oppenheim.
Violin soli—
Serenade.....Pierné
Cavatine.....Bohm
Mrs. Jeanne Franko.

"Ave Maria," violin and piano.....Bach-Gounod
The Misses Sinauer, Miller, Wiener, Kuttner and Mrs. Jeanne Franko.

The pupils played with varying success, but in all cases showed the good results of Mrs. Franko's instruction, the touch of the piano pupils was particularly good and they play with much discretion. The violin pupils are promising, and one very little girl, Madeline Sinauer, gave a very clever performance for a child of her years. Miss Oppenheim, Miss Wiener and Miss Woolheim also made very favorable impressions. Mrs. Franko played very daintily the serenade for strings and was forced to repeat it, and in a brilliant manner the cavatine by Bohm.

Marcus Baer.—Mr. Marcus Baer, a pupil of Clara Schumann and Carl Reinecke, is very successful as a teacher. His studio is at Hardman Hall.

Is This Our Bona?—Cincinnati, March 15.—Julius A. Bona, who is said to be an Italian count, was arrested here to-day on the charge of being a fugitive from justice. The arrest was made on complaint of Corporation Counsel Horton, of Newark, N. J., who says that Bona is wanted for perjury in that city. Bona and Manager Monton of Miner's Theatre there made a contract to give Sunday concerts. The deal fell through and Bona was sued for his share of the losses. He denied the debts and was arrested. Habeas corpus papers have been issued and the extradition will be fought in the upper courts.

Bona says that his father was physician to Victor Emanuel, King of Italy. He also says that he was musical director of Patti's company, and was also manager of Covent Garden, London, where he met the daughter of ex-Congressman White, of Fort Wayne, Ind., a very wealthy man. Bona married Miss White. Of late he has been interested in a big land deal at Warfield, Ky., where he lost \$60,000. He came to this city and had made contracts for a series of concerts at the Odeon, and secured the backing of influential men in this city. He has in his possession \$23,500 in notes which he has to discount for John Mayo, of Fort Wayne, and which were given in a land deal. He owes the Grand Hotel \$875 for board and lodging.



Liege.—At Liège recently "Viviane," a symphonic poem by Mr. Ernest Chausson, was performed for the first time.

English Musicians and Bulow.—"Nobody quite seems to know why the death of so distinguished a musician as Dr. von Bülow has been allowed to pass by without some special notice being taken of it by English orchestras. It is a custom here that when a great foreign musician departs this life, some funeral march or other appropriate piece shall be played at the leading concerts in his memory. That the irascible little Doctor attacked many of our most cherished institutions and musical personages surely should not have prevented this mark of respect. In Germany, at any rate, they are not so thin-skinned, and it seems that the piece selected by the majority of the German conductors was a Funerale for grand orchestra by von Bülow himself, it being his op. 23, No. 4. So far as I am aware, the work is quite unknown in this country."—"Figaro."

Success of a New York Girl in Berlin.—Miss Harriet M. Behnne, a pupil of Mrs. Ashforth, has made a telling success in Berlin.

The "Tageblatt" calls her a concert singer of the first rank, and one who will command success wherever she may appear.

Miss Behnne sang at Mrs. Ashforth's pupil's recital last May, and created a marked impression.

Wartensee's "Noel."—The choir of the Swiss Protestant Church, London, recently gave a performance of Schuyder von Wartensee's "Noël," a work as little known in London as the composer. He was born at Lucerne, of German parents, in 1786, and subsequently settled at Frankfurt-on-Main, where he acquired considerable fame as a teacher, among his pupils being Pearsall and John Barnett. He died in 1868.

Competition at Stuttgart.—At the late competition for the male chorus prizes at Stuttgart the first was awarded to Mr. Felix Woyrsch, of Altona, while Mr. Wotawa, of Vienna, received a special first prize for the best Volkslied.

Martin Plüddeman.—Mr. M. Plüddeman is at war with the critics and musical papers; the latter, which are sent to him gratis, he describes as "pitiful." He threatens to publish a quarterly in order to "show up conditions as they really are." He adds that "anything more cowardly, more mendacious, more worthless than music papers in general does not exist."

Beethoven.—A hitherto unknown portrait of Beethoven has been published in the Leipsic "Illustrirte Zeitung." It represents him in his thirty-fourth year.

Edmond Missa.—The composer Edmond Missa has finished the score for "Ninon de L'Enclos," a lyric comedy in four acts.

Bonn.—The widow of the late Director Julius Langenbach has left two houses and the sum of 50,000 florins to found an asylum for the widows of musicians, and for female teachers. It is intended to raise further sums by public subscription to enlarge the scope of the institution.

Dresden.—During the past year the Court Theatre of Dresden produced forty-four operas. Mozart and Weber were represented by three works each, while Mascagni and Leoncavallo were away ahead.

Mascagni.—The Milan journals confirm the report that Mascagni has broken with Sonzogno, and that Ricordi will be the publisher of his "Ratcliff."

"Magda."—Sudermann's "Heimath," of which we had here in New York a performance under the title of "Magda," has been worked up into a libretto, also named "Magda," for Samara, the composer of "Flora Mirabilis."

Bayreuth.—Let us repeat that the Bayreuth performances begin July 19 and end August 19. The program is "Parsifal," July 19, 23, 26, 29, August 2, 5, 9, 15, 19. "Lohengrin," July 20, 27, August 3, 10, 12, 16, and "Tann-

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häuser," July 22, 30, August 6, 13, 18. The directors are Levi, of Munich; Mottl, of Carlsruhe; Richter, of Vienna. and R. Strauss, of Weimar.

Hamburg.—The last of the subscription concerts of Herrmann Wolff was devoted to the memory of Von Bülow, who had from the first directed these concerts. After the opening choral "Wenn ich einmal soll scheiden," by Bach, Dr. Behn delivered an impressive address. The chorus, under Julius Spengel, gave two choral songs from Brahms' "Requiem," and the program ended with Beethoven's "Eroica," conducted by Capellmeister Gustav Mahler. The remains of Bülow, according to latest reports, will arrive in Hamburg between the 15th and 18th of March.

Van Dyck.—The Viennese tenor Van Dyck will sing in Paris in April in the 100th performance of "Lohengrin."

Paderewski.—M. Ignaz Jan Paderewski; by One Who Knows Him," which appeared the other day in the "Pall Mall Gazette," without much doubt, comes from the other side of the Atlantic. The expression, "he speaks Polish, of course, being a Pole; he also speaks Russian, Slavish, French, German, Italian, English and a little American" is quite enough to prove this—unless, indeed, the writer who does not know the difference between English and American be a Choctaw. We are also told by this authority that Paderewski "knows Shakespeare from cover to cover," and that "at ordinary times he smokes cigarettes, but not very many of them," although those who know him in England will be inclined to think he vastly increases his cigarette allowance when under an effete monarchy. We are further informed that "it is almost impossible to induce him to take a square meal." His English associates do not share this opinion as to the great pianist's abstinence, and indeed when he was last here one of our best restaurants was not good enough for him, and his dinners at the Amphitriton Club were starters. Perhaps, however, the most remarkable statement, by "One Who Knows Him," is that "it is only with reluctance that he plays any of his own compositions, though often urged by friends to give them more prominence than he has been accustomed to do."—London "Figaro."

Brunn.—The strike of the orchestra at the City Theatre, Brunn, is over, and the members have declared their readiness to resume their duties.

The Gounod Monument.—The Paris Municipal Council has granted a site for the monument in the Parc Morceau, and Messrs. Mercié and Formigé will select the spot. The public subscription was closed at 103,000 frs., but a grand performance will be given in May at the Opéra to raise the sum to 150,000 frs. For this the artists now in this country will return.

Arreta.—Juan Emelio Arrêta, the restorer of the Spanish Zarzuela, died at Madrid February 12. Born in Navarre in 1823, he studied under Vaccaj in Italy, but returned to Spain in 1848. Between 1853 and 1880 he wrote forty-seven pieces, distinguished by grace and freshness. He was professor at the Madrid Conservatory and Grand Cross of the Order of Isabella the Catholic.

Hamburg.—Director Jauner, of Vienna, has been engaged as artistic director by Pollini, of Hamburg.

Metz.—The music drama, "Sigurd," by the Messin director, Heinrich Grimm, was given for the first time at Metz. The music is Wagnerian, the composer his own librettist and the reception favorable.

Anna Sutter.—A young Swiss singer, Anna Sutter, has been engaged for eight years at Stuttgart. The Swiss papers hail her as the rising star.

Orlando di Lasso.—By order of the Regent of Bavaria a solemn festival in commemoration of the 300th death day of Orlando di Lasso will be held on June 14.

"Jehan de Saintré."—The two act opera, "Jehan de Saintré," by Baron Frederic Erlanger, of Paris, seems to have excited great enthusiasm in Hamburg. The composer is a son of the great Paris banker, but has studied seriously, and his work, in spite of a poor libretto, which has no striking effects, has made a success. The music is clear, not sentimental, but graceful, and Auber or Isouard may be described as the ancestor of Erlanger's style. The composer was called out repeatedly, as were the singers Mrs. Heink, Traubmann, Foerster, Mr. Szeugeth, &c. Mr. Lohse conducted. "Jehan de Saintré" has been given with success in England, and it is expected will be heard in London this season.

London Crystal Palace.—At the Crystal Palace, on February 24, Miss Eibenschütz played Chopin's F minor concerto, which suited her far better than Beethoven. There was also a remarkably fine performance of Schubert's great symphony in C—Sir George Grove has not yet relinquished his hope of discovering its alleged predecessor, the missing "Gastein" symphony—and Brahms' "Tragic" overture. Some songs for Mr. Ben Davies were likewise in the scheme. The only novelty was a concert piece for flute by Heinrich Hofmann, played by the Crystal Palace flutist, Mr. Franzella.

Richter in London.—The Richter concerts will begin on May 28, and the last of the series of six will take place on July 2, after the Birmingham festival in the

autumn Dr. Richter will take his orchestra on a provincial tour of twelve concerts to be given in the various leading cities. There is a probability that the celebrated conductor will direct two autumn concerts in London.

Worse than Locusts.—Since January 1, this year, Sonzogno has had sent in to him 132 operas, comprising 274 acts and 25 librettos, without name. Two operas came from Berlin.

Wagner in Venice.—A great Wagner festival was held in this city, where Wagner died eleven years ago, in commemoration of that event. All the orchestras of the city united at noon on the Piazza San Marco and played excerpts from his works.

Bayreuth.—A large number of pupils of the Buda-Pesth Music Academy will be sent to Bayreuth to be present at the Wagner performances. At the same time they will take part in the annual commemoration at Bayreuth of Liszt's death, July 31, 1886.

Burmeister-Petersen.—Mrs. Dory Burmeister-Petersen lately played at the Palace before the Emperor and Empress of Germany. The Emperor demanded Liszt's "Leibes-raum" and Twelfth rhapsody, Chopin's waltzes, a lied by Schubert and Weber-Kullak's "Lützow's Wilde Jagd." They thanked her for her performance and next day sent to her a brooch in brilliants with the Emperor's monogram crowned.

Prevosti.—Mrs. Prevosti, the Italian singer, has been sojourning for four weeks in Berlin, during which she studied under Capellmeister Schulzweida the rôles of "Nedda" and "Simonetta" in "I Pagliacci" and "I Medici." She will appear in them at St. Petersburg and Moscow.

Emil Sauer.—On February 17 Emil Sauer played before the Sultan at Yildiz Kiosk, and received the Order of the Medjidie and the medal for Art and Science. By desire of the Sultan, who wished to hear him a second time, he prolonged his stay in Constantinople for a week longer.

Von Bulow.—On occasion of the memorial performances for Hans von Bülow, February 19, Director Schuch handed to the Pension fund of the Philharmonic Orchestra the sum of 600 marks.

Smoking and Singing.—At Genoa Mrs. Bellinioni announced that she would not sing if the audience persisted in smoking. The declaration was received at first with hisses, but was suddenly changed to applause, and out went cigars and cigarettes.

Tasca.—The composer of "A Santa Lucia" has completed an opera in three acts named "Pergolesi." It treats of the love of the great musician and "Maria Spinelli." The music is highly dramatic, and "Maria's" taking the veil at Santa Chiara is the climax. The death scene of "Pergolesi" is also striking. The libretto is taken from a novel by Rocco di Zerbi, one of the deputies involved in the bank scandal, who hanged himself in prison.

Lausanne.—At Lausanne recently a successful first performance was given of a MS. suite by Mr. Guy Ropartz, entitled "Dimanche Breton."

Weimar.—A favorable reception was given at Weimar recently to a one act opera, "Ikas Bild," by Gabriele Reuter.

Darmstadt.—At the Twelfth Middle Rhine Musical Festival at Darmstadt next July the following works will be performed: Haydn's "Creation," Berlioz's "Romeo and Juliet," and Brahms' "Triumphlied."

Stuttgart.—The Stuttgart Conservatory now has 445 pupils, of whom 141 are intending to become professionals. Seventeen pupils are from North America. The number of teachers is forty-four.

Carmen and the Clergy.—Great precautions are now being taken to guard theatres from Anarchist designs in Paris and the large provincial towns. An amusing instance of how this care and vigilance may be carried to excess has occurred in Bordeaux.

During a performance of "Carmen" in the Grand Theatre of that town two detectives observed a tall, slouching young man, dressed in ill fitting clothes, approaching the stalls. They watched him closely as he took his seat and noticed that he wore a wig and probably false whiskers. All this was proof enough that the young man was, if not an Anarchist, at least a dangerous person, so he was politely asked to accompany the detectives to the police office of the theatre.

He obeyed in a timid, hesitating manner and was led into the presence of a commissary, who made him take off the wig and also the whiskers, which proved to be shams, as the detectives had surmised.

Denuded of his mock capillary appendages, the supposed Anarchist stood forth revealed as a young clergyman attached to a local parish. His explanation was that, being passionately fond of music, both sacred and profane, he had resolved to attend the theatre in order to hear Bizet's strains. As he could not enter the playhouse in his ecclesiastical garb, he bought the wig, whiskers and a second-hand suit of clothes, and, thus disguised, was about to enjoy the opera, when the detectives interfered.

The young abbé returned to his residence by no means pleased with the adventure which had befallen him while endeavoring to gratify his musical tastes.—"Recorder."

Benno Schonberger.

THE eminent Hungarian pianist, whose portrait appears in this issue, was born in Buda-Pesth in 1863. He comes from a musical family, and before he could talk well, gave evidence of the musical talents that the world has since found him so highly endowed with. He had proper training from an early age, first at home and afterwards in Vienna, where he received a good general as well as musical education. He studied with Professor Schwartz and Anton Door, both at the Conservatoire and privately, after a time taking up counterpoint, harmony and the organ with Anton Bruckner, probably the greatest contrapuntist since Sechter.

Mr. Schönberger says that the wonderful improvising done by Bruckner on the Austrian Hymn, at the opening of the new grand organ in St. Stephen's, Vienna, was one of the most impressive musical performances that he ever listened to.

He left the Conservatoire in July when he was twelve years old, but before doing so an incident occurred which showed the phenomenal talents possessed by the subject of our sketch. Saint-Saëns, who was a great friend of Anton Door, came to Vienna to introduce his G minor concerto, op. 22, and also an arrangement of his for two pianos, on the well-known theme in Beethoven's sonata in E flat. Door was to play the second piano, and it was arranged that he should meet Saint-Saëns at the Salle Boesendorfer for a rehearsal. Door was taken ill and could not go, but recognized in the boy, not then quite twelve, a capable substitute. He told young Schönberger to go down and give Saint-Saëns his regrets and say that he would play the other piano for him. When Saint-Saëns had heard of his friend's illness he was sorry and disappointed, and impatiently looking at the mere child before him, exclaimed: "What? That! You play this? Nonsense, you have never seen the music before; how can you play it? It is very difficult. It would be a waste of time!" Just then that broad minded, generous Mr. Boesendorfer, who has done so much for art in all its branches in Austria, came in, and learning of the predicament, prevailed upon Saint-Saëns to give the boy a trial, saying, by way of encouragement, he is our best pupil at the Conservatoire, whereupon the youth gave an admirable reading of his part at sight. Saint-Saëns was overjoyed, and asked the boy to play his concerto for him, which he did at sight, most satisfactorily to the great French composer, who now exclaimed: "Ah, mon petit enfant, the highest praise that I can give is to assure you that had I known of your marvelous achievements, I should have had you introduce my new concerto instead of doing so myself." The concerto was included in the repertoire of the Philharmonics, and he had the distinguished honor of playing it under the conductorship of Dr. Hans Richter, with such great success that Anton Door wrote to Saint-Saëns describing young Schönberger's performance in the highest terms.

Early in October, 1875, he played with the famous Joseph Hellmesberger Quartet, joining them in the D minor septet by Hummel. Later in the month he gave a recital at the Salle Boesendorfer, playing among other things Schumann's G minor and Brahms' C major sonatas, and a piece of his own composition for the piano called "Leid," which Hanslick, the great critic, said was a nicely and thematically worked out piece. This recital was a tremendous success. The audience was most enthusiastic, demanding a number of encores. This indorsement of his work made him feel keenly the need of further study in order to sustain his already great reputation. Consequently he hailed with joy and much anticipation an opportunity of studying with the great maestro Franz Liszt at his home in Buda-Pesth, where Liszt spent three months of each year. "With a letter of introduction, I called at Liszt's house," said Mr. Schönberger, "and as I was sitting in his large front drawing room the folding doors opened as if by magic and there he stood looking at and awing me by his overpowering personality. He came forward, and putting his hand on my head said: 'I have heard much about your grand talent; you must play for me, but not in this room. You must give a concert.' Accordingly a recital was arranged, and I played over the same program as in Vienna, adding Liszt's E major polonaise. The audience, which had been extremely enthusiastic up to now, became greatly excited and imperatively demanded a repetition. Liszt came on the platform, and sitting beside me repeatedly said 'Bravo!' and occasionally struck a note in the bass. They made me repeat the last part a third time. After this I took lessons of the great master during his stay in Buda-Pesth and naturally profited much from this rare opportunity. He used to play for us frequently in the class, and one of the things that I never shall forget was his playing of Mozart's C minor fantasia and sonata, as if inspired." After this he went back to Vienna and continued his studies with Anton Door. During this time he appeared frequently in public at concerts and recitals, giving several of the latter himself, and his work was always attended with genuine success. In 1878, after this most valuable preparation of study and practical experience, he made a tour of Russia, Germany, Belgium and Austria with the great singer Gustave Walters, making a grand success everywhere. Soon after

this he went to Spain, Portugal and through Hungary with the famous Jean Becker Quartet, his success continuing unabated.

The next year he was in great demand, playing at the Museum concerts in Frankfort, Leipsic, Dresden and many other large cities, beside a host of other concerts and recitals. Mr. Schönberger tells an amusing story of how he first made his way into the Frankfort Museum concerts, which again shows his phenomenal abilities. "I was in Frankfort with my uncle, who was in ill health, and while listening to one of the concerts one day he said, 'Why you must play here;' and he accordingly wrote Mr. Mueller, the conductor on my behalf; but not receiving a reply in the affirmative, hit upon the idea of going to Mr. Mueller's house early in the morning, which we did. My uncle pushing his way into the room where the venerable conductor was arranging his toilet, demanded that he should hear me play. Run to the ground, he consented, and proceeding to the drawing room in not the best mood possible, asked me what I could play. I selected Bach's fugue No. 1. After I played this he said: 'Play the next, and the next;' and so on until I had played seven, and then asked for Schumann and selections from a number of the great masters, keeping me at the piano for over two hours. My playing seemed to please the old man, for he was unstinted in his praise, and of course gave me as many appearances as I wished for."

In 1880 he gave a series of recitals in Berlin, with his unvarying success, and it looked as though this young Caesarian pianist would go on and conquer the whole musical world, when news of his father's sudden death made it necessary for him to go home; and from this up to 1885 he had to support that large family. The sure way of doing this was by teaching, and before he hardly knew it he had established himself as a teacher of his own instrument in Vienna. During this time he continued to give recitals and play at concerts, and composed both piano music and songs. At the close of the above period he was prevailed upon to come to England, giving four concerts at St. James' Hall in the autumn of 1885, with such great success that he was induced to settle in London. With the exception of a sojourn in Sweden, the greater part of the next year, he has remained there ever since. He was equally popular in Scandinavia, giving eleven recitals in Stockholm alone.

Since taking up his residence in the metropolis. Mr. Schönberger has given many recitals and played at many concerts, both in the city and on numerous provincial tours, until his popularity in Great Britain is commensurate with his genius. He has established a large and influential connection as a teacher of the piano, which has seriously interfered during the past few years with his virtuoso work.

In his active career Mr. Schönberger has found time to compose for the piano three rhapsodies, two silhouettes, a wonderfully popular waltz in A flat and some nine other pieces, together with thirty-five songs, several of which are known the world over. In this line of work he received most valuable instruction from the late well-known composer Robert Volkmann, who lived in the town at Buda-Pesth, and who claimed that the beautiful panorama visible from his lofty domicile inspired his works. Mr. Schönberger met him at one of Listz' famous "at homes," and the venerable composer at once took an active interest in the rapidly developing young student.

Mr. Schönberger's songs are published in the United States by H. B. Stevens, of Boston, and the thought of America brought from this enthusiastic lover of his art the confession that he would soon cross the briny deep, as Mr. Daniel Mayer, his impresario, was negotiating with some of the bureaus on the other side, and he was looking forward with pleasure to trying his skill among a people who he believed were the most critical in the world, but at the same time the most appreciative of real art. This was what his friends, Paderewski, Rummel, Max Heinrich and others told him—and certainly they ought to know.

Born with great natural gifts, Mr. Schönberger enjoyed the additional advantage of early and intimate association with great guiding spirits, who molded his musical tastes in a manner that brought the highest development in the right direction, and the gradual and continued growth of these faculties has always been properly balanced by those admirable traits of character, modesty and good sense. Mr. Schönberger's varied experience after such thorough preparation has made him a broad artist, who by his brilliant technic at the service of refined style and marked individuality gives an interpretation to the works of the great masters that always meets with the highest approval from artists and amateurs alike. I prophesy for him a hearty reception and most successful tour in America.

FRANK VINCENT.

"Thais."—In a season marked by musical sterility Massenet's new "Thais" shines out with perhaps undue brilliancy. Its book much resembles "Hypatia" in motive and period; its music is described as exceptionally diversified in character, imaginative and eclectic to the verge of exuberance. Sybil Sanderson has done nothing at the Paris Opera to equal her performance of "Thais," and today's critics quite unitedly hail her as the coming star of grand opera.

Julia Aramenti.

MRS. JULIA ARAMENTI is one of our few American singers who have not found it necessary to study abroad to complete her musical education. She began her studies in St. Louis and finished them in this city with Vianesi and Agramonte. She has a remarkably full soprano voice of much dramatic power, wide range and of great flexibility. She is at present singing in Dr. Tyler's church.

Mrs. Aramenti has an extensive and varied repertory, including grand opera and oratorio, as well as many concert solos. She has just returned to this city after a tour with the Boston Cecilian Concert Company. She was remarkably successful everywhere, and received many flattering



offers. She has also been very favorably received by the press throughout the country, and we quote a few of the criticisms she received:

Mrs. Julia Aramenti is possessed of an excellent voice, over which she has the most perfect control. It is a dramatic soprano of great power and of exceptionally fine quality. She sang the very difficult aria "Titania," from "Mignon," in a manner equaled by few and excelled by none. Her execution of the difficult passages in that very exacting aria was marvelous to her enthusiastic audience. In response to a generous encore she sang that beautiful song "Stella."—Chicago "Times."

Mrs. Julia Aramenti's voice is a pure, rich soprano, highly cultivated, and of great power and compass. She sings with ease and grace, having fine control of her voice, and is recognized as a great artist. She has an extensive repertoire of opera and oratorio.—Indianapolis "Times."

The attraction last evening was the first appearance here of Mrs. Julia Aramenti. Her voice has a wide range and wonderful elasticity. Her trills are perfect, and her cadences are executed with a mastery finish.—Pittsburg "Telegram."

Mrs. Julia Aramenti possesses a phenomenal voice, and her rendition of the most difficult arias shows a perfect schooling.—St. Louis "Globe-Democrat."

Mrs. Aramenti proved herself an artist. Her voice is a soprano of robust type, and she sings with finish and effect.—Detroit "Free Press."

Mrs. Aramenti has a fine soprano voice. Her singing is remarkably true, and her whole style that of a finished artist.—Philadelphia "Times."

The gem of the evening was the "Page Song," from "Huguenots," sung by Mrs. Julia Aramenti, whose voice in quality is a dramatic soprano. Her reception was extremely cordial, and she responded to a hearty encore.—St. Louis "Republican."

Mrs. Aramenti made a pronounced success. She has a very excellent and flexible voice, and of most agreeable quality.—Buffalo "Enquirer."

Mrs. Julia Aramenti has a fresh, pure soprano voice, which she handles with ease, and impresses her hearers as being equally capable in dramatic or emotional singing. Her dramatic powers were fully tested in the aria, "Ocean, thou mighty monster," by Von Weber, and the delicacy of her encore, "The Last Rose of Summer," was a rich and rare treat.—Toronto "Empire."

London Philharmonic.—The first of the Philharmonic Society's concerts of the present season took place February 28 under the direction of Dr. A. C. Mackenzie. There was only one absolute novelty in the program, which otherwise included Beethoven's piano concerto in E flat, played by Mr. Leonard Borwick; Grieg's ballade in G minor, Goldmark's "Sakuntala" overture, and Mendelssohn's "Infelice," sung by Miss Ella Russell. The novelty was the new symphony No. 6 of Tchaikowsky. This work, it is well known, was the last production of the eminent Russian composer, and indeed less than a fortnight after he first conducted it at the Imperial Musical Society's performance at St. Petersburg he was dead.

Peri's "Euridice."

THE performance by pupils of the American Academy of the Dramatic Arts of scenes from Peri's "Euridice" last Thursday evening was an extremely interesting incident of the musical season. Whether it served fully its purpose of instruction may be doubted, since so little was done to inform the audience concerning the character and historical significance of the composition. A few remarks from the stage explanatory of its relation to the dramatic music which preceded it and that to which it finally led would have served a good purpose.

Peri's work stands midway between the modern lyric drama as developed by Wagner, and the tragedy of the ancient Greeks. It was the product of an effort made by art lovers and scholars, inspired by the renaissance of learning, to reconstruct what they conceived to be the drama of the classic Greeks and Romans. It led within a few decades to the Italian opera, which, after running a course which might perhaps be most sentimentally and comprehensively described as a course of musical evolution and dramatic degeneration, is now returning to a conception similar to that to which it owed its invention. Paradoxical as it might have seemed to those who sat in the Berkeley Lyceum on Thursday evening, it would have been entirely correct and wise to have asked the audience to listen to the pastoral scenes which were represented as a marginal note on Wagner's art.

There were several things in the performance which made it somewhat difficult to remain consistently in a serious mood, but it is proper that utterance should be given to a hearty word of appreciation of the spirit which prompted Mr. Sargent to make so unique an experiment. The suggestion we imagine came from Mr. J. F. Botume, principal in the operatic department of the Academy, and it may be said that by this, as well as by his part of the work of representation, he gave evidence of a degree and kind of scholarship and interest in artistic culture such as are all too rare among American musicians.

The chapter of musical history which relates to Peri's "Euridice" is perhaps as familiar as any except those dealing with the art as it is practiced to-day. In its essentials it is easily summed up. The end of the sixteenth century saw a coterie of scholars and amateur musicians in Florence who desired to re-establish the relationship which they knew from the books had once existed between music and the drama. The revival of learning had made the classical tragedy dear to their hearts. They knew that that tragedy was in a sense musical throughout. In their efforts to bring about an intimacy between dramatic poetry and music they found that nothing could be done with the polite art as it existed in their time. It was the period of highest development in the ecclesiastical music and the climax of artificiality.

The professional musicians scorned their theories and would not help them and they were compelled to fall back on their own resources. They cut the Gordian knot and invented a new style of music, which they fancied to be like that used by the ancients in their stage plays. They abolished polyphony or contrapuntal music in everything except their choruses and invented a style of musical declamation, using variations of pitch and harmonies built up on a simple bass to give emotional life to their words. In choosing their elements they were guided by a study of the vocal inflections produced in speech under stress of feeling—thereby showing a recognition of those fundamental principles upon which Herbert Spencer has built up his theory of the genesis of music. It is not inconsistent with an appreciation of the great significance of the reform effected by the Florentine literati to say that the performance last Wednesday demonstrated that their lyric dramas were monotonous in the long stretches of musical declamation, supported only by chords played on keyed instruments, guitars and lutes behind the scenes, but it ought also to be said that their declamation with its occasional use of expressive phrases of melody, was more rational, more effective and more beautiful than the recitative of the Italian opera of seventy-five years ago.

There are, indeed, passages in Peri's "Euridice" like the address of "Orpheus" after "Venus" has left him in the underworld—"Funeste plaghe," and the song with which on his return with "Euridice" he greets the light of day: "Vivite al mio canto"—which are as dramatically moving as anything of the same kind in the lyric dramas of to-day. Neither of these passages occurred in the fragment performed last Thursday, but their spirit was suggested in the lament of "Orpheus" on hearing of the death of "Euridice." The full effectiveness was also interfered with by the absence of good voices and the stilted pantomime of the students. There is enough of the ridiculous in the gestures and poses of a Delsartean novice to turn a death scene into a roaring farce.

The accompaniments were played upon a piano, the figured bass being written out in a discreet manner, without attempt atfiguration of any kind. It would have been possible to have approached nearer the original effect had it occurred to Mr. Botume to call upon Mr. Morris Steinert for some of his archaic keyed instruments. At the original representation of "Euridice," in honor of the marriage of Maria Medici and Henry IV. of France, the "band," played by noblemen and musicians, consisted of a gravicembalo, a chitarrone, a large lyre and a large lute. So much, together with the names of the singers and players, may be learned from the preface which Peri gave his work when he published it.

There can be no question that three flutes were also used in a scene which caused uncontrollable amusement last Thursday. "Tirsi," a shepherd, comes into the scene singing a song to "Orpheus," and playing at intervals a ritornello on an instrument called by Peri a "triple flute." Such an instrument was unknown to the ancients, and is purely the fantastic creation of Mr. Peri, who for the sake of an independent instrumental piece—the only one in the drama—gave an additional pipe to the ancient double flute. The music is a graceful little melody in the style of the pifferari, with two supporting voices, one a bass, the other an alto voice a third below the melody. Mr. Botume permitted his shepherd to blow on the triple flute, but produced the tones supposed to come from the pipes on the piano, an inconsistency that gave rise to considerable amusement.—"Tribune."

"Liebe."—A two act tragic opera by Anton Beer, text based on a sketch by the composer, by Georg Fuchs, had great success at its trial performance at Lübeck.

"Otello" in Paris.—The "Ménestrel," which is suffering from Italianophobia, announces with glee that Verdi's "Otello" will not be given at the Opera. Messrs. Bertrand and Ritt proposed to give it in Italian, with Tamagno, Kaschmann and Mrs. Tétrazini, but the Italian publisher insisted on its being given in the French translation of Boito. As no agreement could be come to, the piece will not be given. The "Ménestrel" hopes that "Falstaff" will meet with a like fate.

Pohl.—A new opera, "Philippine Welsch," by Carl Pohl, has been given at Stettin with decisive success.

Easter Music, 1894.

NEW YORK.

Grace Church.

Broadway, near Tenth street.

HOLY COMMUNION, 8 A. M.

Hymn 117, He is risen.
Hymn 119, Lift up, lift up your voice now!
Offertory anthem, Psalms 57, 9, Psalms 118, 24, 1 Cor. 15, 20, 21,
Old Hundred, Praise God, from whom all blessings flow, &c. Barnby
Sanctus, in F. Wesley
Hymn 383, Tune, Holy, holy, holy! Lord God Almighty. Dykes
Gloria in Excelsis, in C. Selby

MORNING PRAYER, 11 A. M.

Hymn 122, Tune, Jesus lives no longer now. Gauntlett
Anthem, Christ our Passover, Catholic psalm 99. Woodward
Te Deum laudamus, in B flat. Schumann
Jubilate Deo, in B flat. H. J. Stewart
Hymn 111, Christ the Lord is risen to-day.
Kyrie Eleison, in F. Tours
Hymn 121, The strife is o'er. Palestrina
Offertory anthem, St. Matthew 28, 1-6, St. Luke 24, 6, and
Hymn 123, 1. M. B. Foster

COMMUNION.

Sanctus, in D. Cooper
Hymn 228. Monk
Gloria in Excelsis, in E flat. Lloyd

EVENING PRAYER, 5 P. M.

Hymn 115, Tune, The Day of Resurrection. Elvey
Gloria Patri. Selby
Nunc Dimittis.
Hymn 23, Tune, Our day of praise is done.
Organist and choir-master, S. P. Warren.

West End Collegiate Church.

West End avenue and Seventy-seventh street.

MORNING SERVICE, 11 A. M.

Prelude. Lemmens
Anthem, As it began to dawn. Vincent
Christ our Passover. F. N. Sheppard
Offertory, alto solo, As sleep takes flight. Stainer
Postlude, grand chorus, E flat. Guilman

EVENING SERVICE, 8 P. M.

Prelude. H. W. Parker
Anthem, Hosanna. Granier
Cantata Domino, in C. Vogrich
Tenor solo, My hope is in the everlasting. Stainer
Postlude, Toccata, in F. Grison
Organist and choir-master, Mr. Sumner Salter. Quartet choir—Mrs.
D. H. Jeffery, soprano; Mrs. J. E. Rudge, alto; Mr. G. K. Harroun,
tenor; Mr. Douglas Lane, bass.

University Place Presbyterian Church.

University place and Tenth street.

MORNING SERVICE.

Organ prelude, Canzone tain G. Wm. Adrian Smith
Easter anthem. King
Kyrie, in F. Tours
Offertory, I will extol Thee. Costa
They have taken away my Lord. Stainer
Postlude, Hallelujah Chorus. Handel
Organist and director, Wm. Adrian Smith. Quartet chorus—Mrs.
F. A. Brower, soprano; Miss E. D. Boyer, alto; Mr. T. M. Marson,
tenor; E. T. Chapin, bass.

St. James' M. E. Church.

Madison avenue and 126th street.

MORNING SERVICE.

Processional, Christ the Lord is risen again. Ambrose
Response, The strife is o'er. Mendelssohn-Buck
Anthem, Festival Te Deum, in E flat. Shelley
Offertory, The Resurrection. Shelley
Postlude, Hallelujah Chorus. Handel
Organist and director, Mr. Paul Ambrose. Quartet choir—Mrs.
Ogden Crane, soprano; Miss Feilding Roselle, alto; Mr. A. L. Crawford,
tenor; Mr. R. B. Shepherd, bass.

Christ Church.

Sherman square and Seventy-first street.

MORNING SERVICE, 11 A. M.

Processional, Sound the loud timbrel. Schachner
Te Deum. Stanford
Jubilate Deo. in B flat.
Introit, As it began to dawn. Vincent
Communion service in E flat. Eyre
Hymn, Jesus Christ has risen to-day. Worgan
Offertory, I will mention the loving kindnesses of the Lord. Sullivan
Recessional, Come ye faithful.

EVENING SERVICE.

Processional, Jesus Christ is risen to-day. Worgan
Magnificat. in B flat. Stanford
Nunc Dimittis. Palestrina
Hymn, The strife is o'er, Alleluia! Palestrina
Offertory, Awake up, my glory. Barnby
Hymn, The Day of Resurrection. Tours
Recessional, Come ye faithful. Sullivan
Organist and choir-master, Peter Corning Edwards, Jr. Vested
choir of twenty-six men and boys.

Trinity Chapel.

West Twenty-fifth street, near Broadway, New York.

CHORAL CELEBRATION, 7:00 A. M.

MATINS, 10:30 A. M.

Processional hymn, Alleluiah! Risen Lord. Wilson
Christ our Passover, No. 15. Fussell
Te Deum, in D. Elliot
Benedictus, No. 19. Gregory

HOLY COMMUNION.

Introit hymn, 112, Jesus Christ is risen to-day. Worgan
Kyrie, Creed, Sanctus, Agnus and Gloria, in E flat. Eyre
Hymn 111, Christ the Lord is risen. Redhead
Offertory. West
Recessional hymn, At the Lamb's high feast we sing. Old tune

EVENSONG, 4 P. M.

Processional hymn, 514, We march, we march to victory. Barnby
Psalter psalm 118. Rimbault
Carola, &c.
Anthem. Alexander
Recessional Hymn, Alleluiah! Risen Lord. Wilson
Organist, Dr. W. B. Gilbert. Surpliced choir of men and boys.

Church of the Divine Paternity.

Fifth avenue and Forty-fifth street.

MORNING SERVICE 11 A. M.

Opening prelude, organ and harp.
Anthem, Christ our Passover, from Imperial Mass. Haydn
Choir.
Duet, Power Eternal. Rossini
Gloria Patri. Soprano and contralto. Parsons
Anthem hymn, The Magdalene. Warren
Choir.
Offertory solo, The Conqueror. Parsons
Recessional, Christ is risen from the dead. Wagner

EVENING SERVICE, 7:45.

Organ prelude.
Anthem, The strain upraise. Buck
Choir.
Trio, Praise ye. Verdi
Soprano, tenor and bass.
Anthem, Exalt Him. Hanscom
Choir.
Offertory solo, Easter Song. Howland
Bass.
Recessional, Alleluia! Risen Lord. Wilson
Organist and director, E. A. Parsons. Quartet choir—Miss Elizabeth C. Gaffney, soprano; Miss Emma Etelle Potts, contralto; Mr. J. Jerome Hayes, tenor; Mr. William A. Howland, bass; Miss Elizabeth Sloman, harp.

Holy Trinity Church.

122d street and Lenox avenue.

MORNING SERVICE, 11 A. M.

Prelude, Sonata Fantasia, op. 165. Rheinberger
Processional, Jesus Christ is risen to-day.
Cantic, Christ our Passover. Eighth Tone
Te Deum, in D. Buck
Jubilate, in B flat. J. Mosenthal
Introit, Why seek ye the living. S. P. Warren
Kyrie and Gloria, in G. Gounod
Offertory, Uphold ye portals everlasting (from The Redemption). Camidge
Hymn, Bread of the world in mercy broken. Plain Song
Recessional, To Him who for our sins was slain.
Postlude, Hallelujah Chorus (from Mount of Olives). Beethoven

EVENING SERVICE—7:45 P. M.

Organ prelude, from Symphony to the Hymn of Praise. Mendelssohn
Processional, At the Lamb's high feast we sing.
Nunc Dimittis. in E flat. Barnby
Anthem, He is risen. Gadsby
Offertory, Contralto solo. Selected
Recessional, The strife is o'er, the battle done. Widor
Postlude, Marche Pontificale. (From the First Organ Symphony.)
Mr. Walter C. Gale, organist. John D. Shaw, director. Miss Grace Cunningham, soprano; Mrs. L. M. Pell, contralto; Mr. Chas. Holzhausen, tenor; Mr. John D. Shaw, bass. Vested choir (mixed voices) of twenty and quartet.

St. Michael's P. E. Church.

Amsterdam avenue and Ninety-ninth street.

SERVICES AT 7 AND 10:30 A. M.

10:30 A. M.

Processional hymn, Festival Te Deum, in G. Wilkinson
Jubilate, in B flat. Stanford
Anthem, God hath appointed a day. Tours
Communion Service, in D (except Sanctus). Moir
Sanctus, from Messe Solennelle. Gounod
Postlude, Hallelujah (from Mount of Olives). Beethoven
Organist, Water O. Wilkinson. Vested choir of men and boys,
forty-five voices.

CHILDREN'S CAROL SERVICE AT 4 P. M.

St. Paul's Chapel (Trinity Parish.)

Broadway, Fulton and Vesey streets.

MORNING SERVICE, 10:30.

Processional Hymn 109. James C. Knox
Chant, Christ our Passover. Humphry
Chant, Gloria Patri, to proper psalms. Hodges
Te Deum, Laudamus in C. D. Buck
Benedictus in C. S. P. Warren
Kyrie and Gloria Tibi in G. J. B. Calkin
Nicene Creed in C. D. Buck
Hymn 112. Carey-Worgan
Chant, Gloria Patri. Corfe-Lawes
Offertory, Christ the Lord is risen to-day. L. Robert
Ascription, Hallelujah. Mozart

HOLY COMMUNION.

Sursum Corda and Sanctus in G. J. B. Calkin
Hymn 236. Sullivan
Gloria in Excelsis. J. B. Calkin
Nunc Dimittis. in G. J. B. Calkin
Organist and choir-master, Leo. Hoffer. Double quartet—Mrs. Carrie Martin Cowtan, first soprano; Miss Clara B. Leek, second soprano; Miss Edith Tuttle, first alto; Miss Florence N. Bachman, second alto; Mr. Chas. C. Curry, first tenor; Mr. C. Elbert McGown, second tenor; Mr. Walter Grafton, first bass; Mr. Wm. H. Donner, second bass; and chorus.

St. Agnes' Chapel Trinity Parish.

Trinity parish, West Ninety-third street.

MORNING, 11.

Processional hymn 99. Monk
Te Deum, in B flat. Calkin
Jubilate, in A. Selby
Introit. Sullivan
Communion service in D. Stainer
Hymn, 104. Gauntlett
Offertory. Tours
Recessional hymn 103. Palestrina

EVENING, 4:30.

Processional hymn 99. Monk
Psalter, special psalms, 118, 114, 118
Magnificat, in F. Hopkins
Nunc Dimittis, in F. Gounod
Hymn, 101. Handel
Offertory. Handel
Recessional hymn 103. Palestrina
Organist and choir-master, George E. Stubbs.

St. Peter's P. E. Church.

342 West Twentieth street, near Ninth avenue.

MORNING PRAYER, 11 A. M.

Processional hymn, Sing alleluia forth!
Christ our Passover. F. N. Sheppard
Gloria Patri, in D. C. B. Ford
Te Deum laudamus, in G. J. Baptiste Calkin
Jubilate Deo, in G. S. V. Cooke
Anthem, As it began to dawn. Mendelssohn
Gloria Tibi, plain song. F. N. Sheppard
Hymn, The strife is o'er. F. N. Sheppard
Offertory, solo for soprano, Immortality. F. N. Sheppard
Ascription, Old Hundred. Hymn 207.
Gloria in Excelsis Deo, ancient chant. Alex. Guilman
Organ postlude, Marche religieuse. Organist and choir-master, Chas. Bigelow Ford; soprano, Miss Beatrice Maltman; contralto, Miss Irene Van Tine; tenor, Mr. Burton Eshleman; bass, John B. Minikin, and chorus.

Church of Zion and St. Timothy.

334 West Fifty-seventh street.

COMMUNION SERVICE 7:30 A. M. (MEN'S VOICES).

Kyrie. Messe des Orpheonistes, No. 2. Gounod
Offertory, O Salutaris. Agnus Dei. Gloria in Excelsis. 11 A. M.

Organ prelude, Cantilène. Dubois
Processional, Sound the loud timbrel. Schachner
Te Deum, in B flat. C. Villiers Stanford
Offertory, Great is Jehovah, the Lord. Schubert
(For tenor solo and chorus).

Kyrie. Gounod
Sanctus. Agnus Dei. Tours
Gloria in Excelsis, in F. Lux
Organ postlude, Marche Céleste.

7:30 P. M.

Organ prelude, Méditation. Dubois
Processional, Sound the loud timbrel. Schachner
Magnificat. in B flat. G. C. Martin
Nunc Dimittis. Beethoven
Offertory, Hallelujah Chorus (Engedi). Guilman
Organ postlude, Marche aux flambeaux. Organist and choir-master, Warren Rosecrans Hedden.

Church of St. Mary the Virgin.

228 West Forty-fifth street.

SOLEMN HIGH MASS.

Prelude, Awakening of spring. E. Bach
Processional hymn 125. Richards
Mass in C. Soth, chorus, orchestra and organ.

Gloria in Excelsis.
Kyrie Eleison.
Credo.
Sanctus.
Benedictus.
Agnus Dei.

Offertory anthem, from The Transient and the Eternal. Romberg
Hymn of Adoration, 355. Dykes
Post Communion hymn 127, two verses. Thayer
Recessional hymn 135. Palestrina
Postlude, Triumphal March. Reinecke

SOLEMN VESPERS.

Overture, Consecration of the Temple. Keller-Bela
Processional hymn 137. Gordigiani
Psalms 113, 114, 118. Prentice
Magnificat and Nunc Dimittis. Martin
Soth, chorus, brass instruments, tympani and organ.
Antiphon. Leprevost
Anthem, The Resurrection. Costa
Hymn 500. Prentice
Recessional hymn 131. Meyerbeer
Postlude, Marche aux flambeaux. Marie Miliard, soprano; Karina Schmidt, contralto; T. A. Stoddart, tenor; C. C. Vickery, bass. Mixed chorus of forty voices. Orchestra of ten pieces and organ.

Central Presbyterian Church.

220 West Fifty-seventh street.

MORNING SERVICE.

Organ allegro. Handel
As it began to dawn. Foster
They have taken away my Lord. Stainer
Come, see the place. Parker
Christ our Passover. Schilling
Lift your glad voices. Holden
Toccata, in D. Bach
Organist and choir-master, H. B. Judd.

St. James' Lutheran Church.

Madison avenue and Seventy-third street.

MORNING SERVICE, 11 A. M.

Anthem, Hallelujah! Christ is risen. Clare
Responses. Arranged from Layris
Gloria Patri. Norris
Introit, anthem, As it began to dawn. Foster
Hymn, Christ the Lord is risen to-day.
Anthem, The Resurrection, for solo and chorus. Harry Rowe Shelley

EVENING SERVICE, 7:30.

Anthem, Awake up my glory. Barnby
Carols by the Sunday school.
Organist, E. D. Jardine. The choir consists of a double quartet under the direction of H. R. Humphries.

All Souls' Church.

Madison avenue and Sixty-sixth street.

HOLY COMMUNION AND SERMON, 11 A. M.

Prelude, In Paradisum. Th. Dubois
Processional, All hail to thee, Easter Morning Day, when the Lord arose. Will C. Macfarlane
Kyrie Eleison. Gounod
Gloria Tibi. from the Saint Cecilia Mass. Gounod
Gratias Tibi. Credo. Hymn 99. Anthem, Why seek ye the living among the dead? F. Peel
Ascription, Hallelujah Chorus (Mount of Olives). Orton Bradley
Offertory, Christ our Passover. Cruikshank
Sanctus. from Saint Cecilia Mass. Gounod
Agnus Dei. Gloria in Excelsis, in E flat. Cruikshank
Recessional, On the Resurrection Morning. G. W. Warren
Postlude, Alleluia. Th. Dubois

EVENING PRAYER AND SUNDAY SCHOOL FESTIVAL, 4 P. M.
Processional, All Hail to Thee. Macfarlane
Psalm 114, Plain song. King Hall
Anthem, Behold the Angel of the Lord. Tours
Carols by the Sunday school.
Offertory, from Mors et Vita. Gounod
Recessional, On the Resurrection Morning. G. W. Warren
Postlude, Marche Triomphale. Grison
Organist and choir-master, Mr. Will C. Macfarlane; Miss Margaret H. Elliot, soprano; Mrs. Adele Lacia Baldwin, contralto; Mr. J. H.

Vanarsdale, tenor; Mr. Perry Averill, baritone; Mr. Paul Surth, harpist, and mixed chorus of twenty-three.

Bloomingdale Reformed Church.

Sixty-eighth street and Western boulevard.

MORNING SERVICE.

Prelude, Largo.....Händel
Organ, cello, violin and harp.
Anthem, Christ our Passover.....Schilling
Anthem, Awake thou that sleepest.....Stainer
Tenor solo, The Easter sunshine breaks again.....Mietake
Harp and violin obligato.
Offertory, Ave Maria.....Gounod
Postlude Finale.....Loret

EVENING SERVICE.

Prelude, St. Cecilia.....Gounod
Violin, harp and organ.
Anthem, O thou that tellest.....Buck
Anthem, Who is this that cometh from Edom.....Tebbs
Solo, With verdure clad.....Haydn
Offertory, Song without words.....Thomé
Violin, harp and organ.
Postlude, Hallelujah Chorus.....Händel
Will E. Taylor, organist and director. Quartet choir—Carrie Hun King, soprano; Kathryn Krymer, contralto; C. C. Ferguson, tenor, and W. H. Hosford, bass. Inez Carusi, harp; Bertha Behrens, violin; F. Tornwald, cello.

St. Andrew's Church.

East 127th street, near Fifth avenue.

HOLY COMMUNION—7 A. M.

Processional hymn 103.
Introit, Break forth into joy.....Barnby
Communion Service.....Tours
Anthem, Awake thou that sleepest.....Maker
Recessional hymn 107.

MORNING SERVICE—10:30.

Processional hymn 104.
Psalms II, LVII, CXL, Cathedral Psalter.
Te Deum in E flat.....Garrett
Jubilate in A.....Shelley
Introit, Hymn 102.
Communion Service in F.....Moir
Authems—
But Thou didst not leave.....Handel
Lift up your heads.....
Organist and choirmaster, Mallinson Randall. Vested choir of forty men and boys.

St. Ignatius' Church.

56 West Fortieth street.

SOLEMN MASS, 11 A. M.

Prelude, Marche solennelle.....C. Gounod
Processional hymn 130, O sons and daughters, let us sing.....French melody
Introit, Hymn 134, Jesus Christ is risen to-day.....W. H. Monk
Kyrie Eleison.....in C.....E. Silas
Gloria in Excelsis Deo.....
Credo.....
Offertoire, in A flat.....F. Mendelssohn
Sanctus.....in C.....E. Silas
Benedictus.....
Agnus Dei.....
Recessional hymn 135, The strife is o'er.....Palestrina
Postlude, Grand chœur, in E flat.....A. Guilmant
Organist and choirmaster, Charles Baier; soprano, Miss Jessamine Hallenbeck; contralto, Miss E. D. Heizman; tenor, A. W. Auchmuty; bass, W. Gordon Thomas, and surplined choir of forty voices.

Church of the Incarnation.

Madison avenue and Thirty-fifth street.

MORNING PRAYER AND HOLY COMMUNION.

Organ Prelude, Larghetto (Symphony II).....Beethoven
Choral Motet, Now is Christ risen.....Johann Michael Bach
Anthem, Christ our Passover (in place of Venite).....W. B. Gilbert
Gloria Patri in E flat.....
Te Deum Laudamus, in E flat.....R. P. Stewart
Jubilate Deo in B flat.....F. A. Ouseley
Introit, Hallelujah (Mount of Olives).....Beethoven
Gloria Tibi in G.....A. D. Woodruff
Offertory, Easter carol.....J. B. S. Hodges
Tersanctus in D.....
Gloria in Excelsis, old chant.
Charlotte Welles-Saenger, organist. A. D. Woodruff, conductor. Quartet and chorus of thirty-four voices.

Madison Avenue Baptist Church.

Thirty-first street and Madison avenue.

MORNING SERVICE.

Prelude, cello, harp and organ.....Wagner
Doxology.....
Anthem, King all glorious.....Barnby
Hymn, Brightly gleams our banner.....Bartlett
Choir and 100 children.
Anthem, From Thy love (Redemption).....Gounod
Kyrie.....
Lord's Prayer, chanted by choir.....Bartlett
Hymn, Christ the Lord.....Mozart
Offertory, Christ the victor.....H. L. Case
Soprano solo.
Organ and cello postlude.....Weber

EVENING SERVICE.

Organ and violin prelude, aria.....Bach
Gloria, Mass in G.....H. Farmer
Anthem, For us the Christ (Redemption).....Gounod
Hear my prayer.....Gounod-Bach-Cornell
Organ, harp, violin and quartet.
Hymn
Response by choir, Blessed are the pure in heart.....Bartlett
Offertory, selected hymn sung by choir.....
Hymn.....Wallace
Recessional hymn by choir.....
Organ and violin postlude, sonata.....Händel
Homer N. Bartlett, organist and director. Miss Lola Belle Cooley, soprano; Mr. Wilfred S. Van Yox, tenor; Mrs. William E. Mulligan, contralto; Geo. Martin Huss, bass.

St. Mark's Church.

Tenth street and Second avenue.

MORNING SERVICE, 11.

Prelude, offertoire.....Dubois
Carol, King O ring bells!.....Dresler
Anthem, Christ our Passover.....Foote
Te Deum, Festival in C.....Buck
Jubilate in A.....Mendelssohn
Introit, Hymn 99.
Anthem, Great is Jehovah.....Gounod
Offertory, King all glorious.....
Sanctus.....W. E. Mulligan
Communion, Hymn 225.
Gloria in Excelsis.....Gounod
Recessional carol.....Palmer
Postlude, Marche Héroïque.....Saint-Saëns
Mr. William Edward Mulligan, organist and choirmaster. Miss Bessie P. Talmán, soprano; Miss Martha G. Miner, soprano; Mrs. Chapman-Lindon, contralto; Mr. Harry Pepper, tenor; Mr. John C. Dempsey, bass-baritone.

St. Andrew's M. E. Church.

136 West Seventy-sixth street.

MORNING SERVICE—11.

Prelude.....Lemmens
Anthem, Unfold, ye portals.....Gounod
Offertory, Jesus Christ is risen to-day.....Händel
Postlude, Easter march.....Merkel

EVENING SERVICE—7:45.

Prelude.....Guilmant
Carol, At the Lamb's high feast.....F. T. S.
Offertory, From thy love.....Gounod
Carol, Glory be to Jesus.....F. T. S.
Postlude, March.....Guilmant
Frank Treat Southwick, organist and choirmaster.

St. Francis Xavier's.

West Sixteenth street.

HIGH MASS AT 11 A. M.

Prelude.....Svendsen
Organ and orchestra
Messe.....Niedermeyer
Soli, chorus and orchestra.
Credo.....Klein
Chorus and orchestra.
Offertory, Fantasia on the Easter hymn "O fili et filie"
Postlude, Alleluia.....Battiste-Klein
Arranged for organ and orchestra by Klein
Organist, Bruno Oscar Klein; choirmaster, Rev. J. B. Young, S. J. Soprano, Miss Kellner; alto, Dr. Mahoney; tenors, Mr. E. Arencibia, Mr. Frenzel; basses, Mr. Narberti, Mr. Weinlich; chorus of seventy-five voices and orchestra.

First Presbyterian Church.

Fifth avenue and Twelfth street.

MORNING SERVICE, 11.

Prelude, Fantasia in C minor.....Enrico Bossi
Anthem, Christ our Passover.....Arthur Foote
Offertory, Behold the angel of the Lord.....Berthold Tours
Postlude, Marche Solennelle.....Baron F. de la Tombelle

AFTERNOON SERVICE, 4 O'CLOCK.

Prelude, Organ sonata, No. 2.....F. Mendelssohn-Bartholdy
Grave, adagio, allegro maestoso, fuga.
Anthem, Every flower that blossoms.....Harry Rowe Shelley
Postlude, Alleluia! O fili et filie.....Théodore Dubois
Organist and musical director, Mr. William C. Carl. Miss Kate Percy Douglas, soprano; Mrs. Antonia H. Sawyer, contralto; Mr. George L. P. Butler, tenor, and Mr. Luther Gail Allen, baritone.

St. James' Church.

Madison avenue and Seventy-first street.

MORNING SERVICE, 11.

Processional hymn 11, Jesus Christ is risen to-day.
Te Deum in G.....Calkin
Jubilate in G.....
Introit.....Sullivan
Communion service.....Gounod
Hymn 117, He is risen.
Offertory.....Mendelssohn
Recessional hymn 121, The strife is o'er.

EVENING SERVICE, 8.

Processional hymn 520, Rejoice, ye pure in heart.
Psalter, special psalms.
Magnificat in A flat.....Mann
Christ our Passover, in A flat.....
Anthem.....Händel
Hymn 122, Jesus lives.
Recessional hymn 121, The strife is o'er.
Alfred S. Baker, organist and choirmaster. Surplined choir of forty-six men and boys.

Forty-third Street M. E. Church.

353 West Forty-third street.

Te Deum, in A.....Buck
This is the day.....Cooke
Christ is risen.....Schilling
Easter triumph.....Holden
Christ Lord is risen to-day (soprano solo).....
Christ our Passover.....Schilling
The Lord Lord (contralto solo).....Holden
This is the day.....Johnson
Come unto Me (The Messiah) (soprano solo).
Old Easter anthem.....Anonymous
Resurrection (bass solo).....Shelley
Anthem, Welcome, happy morning.....P. A. Schaecker
Maker
Day of days (tenor solo).....Vandewater
Why seek ye the living among the dead.....Greene
Angels' serenade (soprano solo), violin obligato.....Brage
Mr. G. P. Benjamin, organist and director. Miss Frances Josef, soprano; Miss Florence Laffin, alto; Mr. D. W. Bissell, tenor; Mr. P. W. Creighton, bass. Assisted by E. A. Lefebvre, saxophone, and Master John Harold Knapp, soprano (by permission of Dr. Messiter.)

West Presbyterian Church.

Forty-second street, between Fifth and Sixth avenues.

MORNING SERVICE, 11.

Hymn No. 305, Sons of Zion, raise your songs (tune, Monk-land).....J. F. Wilkes
Anthem, Come see the place where Jesus lay.....Wm. Reed
Anthem, Gloria in Excelsis, in F.....Tours
Offertory, Anthem, I know that my Redeemer liveth.....Handel
Soprano solo.
Hymn No. 335, Crown Him with many crowns (tune, Diademata No. 3).....G. J. Elvey
Anthem, Welcome, happy morning.....P. A. Schaecker
Hymn No. 381, Ten thousand times ten thousand (tune, Alford), J. B. Dykes

EVENING SERVICE, 7:45.

Anthem, Christ, the Lord, is risen to-day.....Henry Wilson
Hymn No. 283, Awake, glad souls, awake, awake (tune, Flora).....G. F. Lejeune
Anthem, Christ is risen! Hallelujah! (see hymn No. 280 in the Church Hymnary).....P. A. Schaecker
Offertory, Anthem, Christ our Passover.....Frank N. Shepherd
Hymn No. 318, Come every pious heart (tune, Darwell).....J. Darwell
Organist, Mr. P. A. Schaecker. Quartet choir—Mrs. Chas. H. Hollister, soprano; Mrs. Carl Alves, contralto; Mr. Wm. H. Rieger, tenor; Mr. Ericsson F. Bushnell, bass.

St. Patrick's Cathedral.

Fifth avenue, Fiftieth to Fifty-first streets.

SOLEMN PONTIFICAL MASS, 11 A. M.

Prelude.....Handel
Grand Messe Solennelle.....Gounod
Soli, chorus, orchestra and organ.
Graduale, Hæc dies.....Saint-Saëns
Offertory, Terra Tremuit.....Hummel

SOLEMN PONTIFICAL VESPERS, 4.

Dixit Dominus.....Rossi
Psalms of the day.....Gregorian
Magnificat.....Durante
Regina Coeli.....Novello
Tantum Ergo, No. 2.....Riga
Postlude.....Saint-Saëns
William F. Pecher, organist and choirmaster. Quartet—Soprano, Miss Hilke; alto, Miss Clary; tenor, Mr. Kaiser; basso, Mr. Steinbuch; chorus and full orchestra. At the 11 A. M. service Mr. Arthur Mees will assist at the organ.

St. Ann's P. E. Church.

West Eighteenth street, near Fifth avenue.

MORNING PRAYER AND HOLY COMMUNION, 11.

Te Deum and Benedictus in D.....Field
Communion service in E flat.....Eyre
Anthem, As it began to dawn.....Poster

EVENING PRAYER, 8.

Magnificat and Nunc Dimittis in E.....Horatio W. Parker
Anthem, I will mention the loving kindness of the Lord.....Sullivan
Organist and choirmaster, F. W. Tilton.

St. Thomas' Church.

Fifth avenue and Fifty-third street.

HOLY COMMUNION, 7 A. M.

Processional, Let the song be begun.
Hymn 117, He is risen.
Offertory, carol, Easter joy.
Hymn 256.
Recessional, carol, The world itself keeps Easter Day.

HOLY COMMUNION, 9 A. M.

Processional hymn 110, Come, ye faithful.
Hymn 125, Hark! ten thousand voices sounding.
Hymn 447.
Recessional carol, On wings of living light.

SERMON AND HOLY COMMUNION, 11 A. M.

Processional hymn 114, Christ the Lord is risen again, alleluia!
Kyrie Eleison.....Mozart
Gloria Tibi.....
Nicene Creed (from service in D).....G. W. Warren
Hymn 122, Jesus lives.....H. J. Gauntlett

Ascription, Break forth into joy.....Barnby
Offertory, Christ our God and Lord.....Adapted by G. W. Warren
Sanctus.....Mozart
Hymn 230.....A. H. Brown
Gloria in Excelsis.....
Nunc Dimittis.....Mozart
Recessional hymn 131, The strife is o'er.

EVENING SERVICE, 4 P. M.

Processional carol, Our Easter Bells.....Mrs. Paul Dahlgreen
Magnificat, in E flat.....R. H. Warren
Hymn 545, Golden harps are sounding.
Carol, Sunbeams.....G. W. Warren
Hymn, The Magdalene.....G. W. Warren
Offertory.....Faure
Bass and contralto, horns and harp obligato.
Legend, The Roman Soldier.....G. W. Warren
Recessional carol, Birds are singing.
Organist and director, George William Warren, Quartet—Marie Gram, soprano; Emily Winant, contralto; S. R. Gaines, tenor; Dr. Carl Martin, bass, and mixed chorus of fifty voices; Will C. Macfarlane, assistant organist; A. C. Toulmin, harp.

Evangelical Lutheran Church of the Holy Trinity.

47 West Twenty-first street.

MORNING SERVICE.

The Versicle.....Knauff
Gloria Patri.....Seventh Century
Kyrie.....Old chant
Gloria in Excelsis.....
And with thy spirit.
Hallelujah.....S. Sommer
Psalms CXVIII, Confitemini Domino.....
Gloria Tibi.....
Praise be to Thee.....Turle
Hymn.....
Create in me.....Freylinghausen
Offertory, Why seek ye the living among the dead.....S. P. Warren
Hymn.....

EVENING SERVICE.

The Versicle.....Tucker
Gloria Patri.....Lord Mornington
Thanks be to thee
Hymn.....
Offertory, To Christ the prince of peace.....Blumenthal-Fitzhugh
Hymn.....
And the lifting up.....S. Sommer
Magnificat.....Sir George Elvey
Kyrie.....W. H. Monks
And with thy spirit.
The Lord will bless.....S. Sommer
Thanks be to God.....
Doxology.
Sebastian Sommer, organist and director; Mrs. W. W. Niles, soprano; Miss L. E. Garrigue, contralto; Frederic Deane, tenor, and John Kirk, bass.

BROOKLYN.

St. Augustine's R. C. Church.

Sixth avenue and Sterling place.

SOLEMN HIGH MASS—11 A. M.

Prelude, organ and orchestra.....Händel
Vidi Aquam, quartet.....Pecher
Kyrie and Gloria.....Guilmant
Veni Creator.....Barnby
Credo.....Guilmant
Regina Coeli.....Hession
Sanctus and Agnes Dei.....Guilmant
Postlude, Coronation March.....Meyerbeer
Organ and orchestra.

VESPERS—7:30.

Prelude, Easter offertory.....Batiste
Vespers' Psalms.....Harzo
Magnificat.....Hession
O Salutaris, choral.....Italian
Tantum Ergo.....Riga
Postlude, Hallelujah.....Händel
J. J. Hession, organist and choirmaster. Mrs. Nice Moreska, soprano; Miss Rose Brady, contralto; Mr. Richter, bass; Nicholas Doyle, tenor. Chorus of thirty voices and full orchestra.

Puritan Congregational Church.

Corner of Marcy and Lafayette avenues.

MORNING SERVICE.

Organ, Pastoral Symphony.....Handel
Anthem, Christ our Passover.....Buck
Responsive Service for Easter.....Holden
Hymn.....
Offertory, Christ the Lord is risen to-day.....Bogert
Miss Hoffmann.
Hymn.....
Anthem, He is risen.....Schilling
Hymn.....
Postlude, Hallelujah Chorus.....Handel

EVENING SERVICE.

Organ, Ave Maria.....Verdi
Anthem, Christ our Passover.....Schilling
Carol, Beautiful Easter Day.....Bogert
Offertory, Resurrection.....Shelley
Miss Glimmer.
Anthem, Easter Triumph.....Holden
Hymn.....
Postlude, Offertoire, F.....Batiste
Organist and director, Mr. Laurence Bogert. Miss Hilda Hoffmann

soprano; Miss Miriam Gilmer, contralto; Mr. T. G. Claridge, tenor
Mr. Herbert Matthews, basso.

Church of the Redeemer.

Pacific street and Fourth avenue.

SOLEMN HIGH MASS.—11 A. M.

Processional—
Hymn 99, Jesus Christ is risen to-day.
Hymn 108, The strife is o'er.
Introit, Psalm 61.....Gregorian
Mass in C.....Tours
Messe Solennelle.....Gounod
Hymn 100, At the Lamb's high feast we sing.....Stainer
Anthem, They have taken away my Lord.....

VESPERS.—8 P. M.

Magnificat in F.....Tours
Hymn 100.
Anthem, Why seek ye the living among the dead.....Hopkins
Organist and choirmaster, R. J. Winterbottom.

St. Patrick's R. C. Church.

Kent and Willoughby avenues.

SOLEMN HIGH MASS.—11 A. M.

Organ solo, Andante in E flat.....Beethoven
Grand Mass in C, No. 3.....Haydn
Offertory, Ave Verum.....Mozart
Postlude, organ solo, Hallelujah Chorus.....Handel

SOLEMN VESPERS AT 7:30.

Psalm.....Wilcox and Millard
Magnificat.....Nixon
Easter anthem, Regina Coeli, tenor solo.....Gastinel
At the Benediction the hymns O Salutaris and Tantum Ergo will be sung by the congregation.
Miss Eary C. Keech, soprano; Miss Emma A. Dunn, contralto; Mr. John M. Clancy, tenor; Mr. Arthur S. Somers, bass, and chorus. Mr. Bernard O'Donnell, musical director and organist.

Central Congregational Church.

Hancock street, near Franklin avenue.

MORNING SERVICE, 10:30.

Prelude, Triumphal march, in E flat.....Gulimant
Processional, Christ the Lord is risen.....Buck
Te Deum, in E flat major.....Schumann
Anthem, Matt. 28; 1. Cor. 15; Rom. 8; Ps. 47 and 145.....Tours
Response.....Rix
Offertory solo, The angel's Easter song.....Brewer
Ascription, 1 Cor. 15; Isa. 25; Rev. 1.....Thorne
Postlude, Overture in C, op. 95.....Mendelssohn

EVENING SERVICE, 7:30.

Prelude, Easter fantasia in C minor, op. 116.....H. N. Bartlett
Opening sentence.....Henry G. Hanchett
Hymn (choir) No. 405.....H. W. Parker
Hymn No. 408.....Sumner Salter
Anthem.....Tours
Intermezzo, Nocturne in E major, op. 61.....Mendelssohn
Offertory solo, Resurrection.....H. R. Shelley
Hymn No. 406, Tune, Park street.....
Anthem.....H. R. Shelley
Ascription.....Jos. Barnaby
Response.....W. E. Haesche
Hymn No. 409, Tune, Italian hymn.....
Postlude, Grand chorale.....Rich. Wagner
Organist and choirmaster, Henry G. Hanchett.

St. Peter and St. Paul's R. C. Church.

Wythe avenue.

MORNING SERVICE.

Mass No. 6, in B flat, entire.....Haydn
Veni Creator (new), arranged from Mendelssohn op. 102.
No. 6.....Brandeis
Regina Coeli (new).....Brandeis
Organist and choirmaster, Frederick Brandeis. Solo quartet, assisted by string quartet from Damrosch Orchestra.

Lafayette Avenue Presbyterian Church.

Lafayette avenue and S. Oxford street.

MORNING SERVICE.

Organ prelude, Allegro, Pastoral sonata.....Rheinberger
Anthem, Now is Christ risen.....West
Hymn 312 (congregational), tune, Harwell.....
Anthem, They have taken away my Lord.....Stainer
Offertory solo, The Angels' Easter song.....Brewer
Hymn-Anthem (choir), The strife is o'er.....Mendelssohn
Solo, The Lord is risen.....Sullivan
Anthem, Break forth into joy.....Barnby
Hymn 316 (congregational), tune, anthem.....Marchio
Organ postlude, Toccata.....Du Bois

EVENING SERVICE.

Organ prelude, Allegretto, F sharp minor.....Gulimant
Anthem, As it began to dawn.....Buck
Hymn 101 (congregational) tune, Onido.....Gounod
Anthem, O saving Victim.....
Offertory solo, Easter eve.....Gounod
Hymn 314 (choir), tune, Farland.....Handel
Solo, I know that my Redeemer liveth (Messiah).....Handel
Chorus, Hallelujah (Messiah).....Handel
Hymn 329 (congregational), tune, Miles Lane.....Mendelssohn
Organ postlude, Allegro, Sonata IV.....
Organist and director, John Hyatt Brewer. Miss Marie Van, soprano; Miss Tirzah Hamlen, contralto; Mr. Wm. R. Williams, tenor; Mr. Frederic Reddall, basso; chorus of thirty voices.

St. George's Church.

Marcy and Gates avenues.

MORNING SERVICE, 10.

Processional hymn 101.
Anthem, Christ our Passover.....Schilling
Gloria Patri.....Buck
Te Deum (Festival).....Stainer
Benedictus.....Hardy
Hymn 99.
Gloria Tibi, in C.....Hardy
Hymn 104.
Anthem, Gloria (from Mozart's Twelfth Mass).....Mozart
Anthem, Hark! a thrilling voice is sounding.....Farmer
Communion service.....Gounod
Hymn 207.
Gloria, old chant.
Recessional hymn 97.

SPECIAL MUSICAL SERVICE, 7:30 P. M.

Processional, There is sound of rejoicing.....Draper
Cantata.....Mammott
Deus.....
Anthem, He is risen.....Monk
Solo, On the Cross.....Brangdon
Anthem, They have taken away my Lord.....Stainer
Solo, The Angel's message.....Campbell
G. L. Robinson.
Anthem, Gloria.....Mozart
Soprano solo, Resurrection.....Shelley
Tenor solo, Hosanna.....Granier
Frank Deane.

Recessional hymn 99.
Organist and choirmaster, Mr. W. C. Hardy. Frank Sims, soprano; Harry Moller, soprano; Winston Huelot, alto; Mr. Deane, tenor; Mr. Robinson, baritone; Mr. Grindal, bass, and vested choir of fifty-eight men and boys.



MASCAGNI—FRANCHETTI—PUCCINI.

"A PORTO BASSO."

THE drama by Goffredo Cognetti, in which he has based the libretto for Spinelli's forthcoming opera, has been given in the New Theatre, Berlin. It is a sequel to "A Santa Lucia," but does not demand an acquaintance with that work. "Maria" is living at Porto Basso, and "Ciccillo" is there also. He is resolved to take a refined vengeance on "Maria" who drove his sweetheart "Rosalia" to death, and separated him from his father. He is of a reckless, headstrong nature, with great influence over his comrades. His plan is to ruin morally "Maria's" children, and he succeeds in leading the son into bad company, and gaining the girl's love. Her he will seduce and abandon; the boy he will make a criminal. "Maria" entreats him passionately to refrain from his evil plans; but he refuses, and then to save her children she denounces "Ciccillo" to the Camorra as a police spy. The Camorra solemnly try him and condemn him to death, and reward "Maria" by giving her the privilege of drawing the lots that decide who shall execute the sentence. She draws the name of her son.

A still more dread alternative is now before her. Shall she allow her son to become a murderer? She offers to facilitate "Ciccillo's" escape; but he refuses to flee, so she draws her dagger and slays him with her own hand.

"Here she stabbed him," cries "Antoinetta," who had summoned the police, "here under the very eyes of the Madonna."

"The Madonna herself," replies "Maria," as she follows the police, "would have done the same to save her son." Curtain.

The title of the piece is "Scenes from Neapolitan popular life, in three acts." The whole is thoroughly Italian and remarkably effective.

The opera by Spinelli has been acquired by Julius Hermann, of Cologne.

Chicago Musical College.

PROPOSITION REJECTED.

THIS is certainly an institution of which Chicago might justly be proud. We understand from good authority that Dr. Florence Ziegfeld has been asked to establish a musical college in New York and a similar institution in San Francisco, and the three schools in New York, Chicago and San Francisco to be under his direction. This would be a great scheme and would be of immense benefit to the musical world; but Dr. Ziegfeld has been too closely identified with Chicago interests, and there is hardly any possibility of his acceptance.

It is said that three big piano manufacturers are at the back of this affair and that there is plenty of money to carry out this great enterprise.

Meanwhile Dr. Ziegfeld is wide awake and is working for the best interests of the Chicago Musical College. Although it seems rather premature to discuss the plans of this wonderfully successful institution for the coming year one especial feature may be mentioned because of its novelty and real importance. It is the intention of the college to give operative performances next year under the immediate supervision of Mr. William Castle, the old time opera favorite, who is at the head of the vocal department. Mr. Castle's great experience and natural gifts make him thor-

oughly adapted for the work. The dramatic department, under Mrs. Laura J. Tisdale, is making itself a very important branch, and with the prominent vocal ability in the ranks of the pupils, from such teachers as Mr. Wm. Castle, Mrs. O. L. Fox, Mrs. Francisca Guthrie Moyer, Miss Kathryn Meeker and Mr. John R. Ortengren, there is every reason to expect great and beneficial results from the operatic season that the college will give as a special feature next year.

The interest in the "divine art" in the West is shown by the present large roll of pupils at the Chicago Musical College, notwithstanding the period of financial depression through which the country has passed.

Dr. Ziegfeld is in daily receipt of letters from all over the United States, urging the immediate establishment of branches. No good teacher will object to having these branches in their cities, but of course the "quacks" must suffer. This scheme of establishing branches in different cities, by sending a college graduate to such place, has been fully explained in these columns, and we do not hesitate to predict the greatest success to this undertaking, and it should receive proper encouragement from all who have the good of music at heart.

Mrs. D'Arona's Resignation.

IN consequence of nine hours steady teaching each day Mrs. Florenza d'Arona has been obliged to give up all choir duties and take her Sundays for much needed rest. This enforced necessity has left Mrs. d'Arona's choir position vacant at a most unfortunate time, and two advertisements in the "Herald" were needed to secure talent for the Easter services.

Mrs. d'Arona greatly regrets bidding good-bye to the choir loft, but in doing so she feels she gains in every way, and as many professionals are coming in from their engagements to study with her she will in all probability teach through the summer, either at her own home or at Larchmont, and she needs all her strength to meet the demands for her valuable services.

At Sherman.—This program was given under the direction of Mr. Pierre Douillet by the pupils of the North Texas Female College, Sherman, Tex., on March 9:

Dance Macabre.....Saint-Saëns
Misses Mae Julliff, Beulah Goodloe, Isabella Samuels and Vinnie Galbraith.
Berceuse, violin solo.....Renard
Miss Carrie Randolph.
Sonata quasi Fantasia, op. 27, No. 2.....Beethoven
Miss Bessie Hall.
Fantasie, violin solo.....Ferranti
Miss Mittie Carter.
Concerto, D minor.....Mendelssohn
Miss Ethel Wootters.
"Meditation," violin solo.....Raff
Miss Winnie Fisher.
Rigoletto Fantasie.....Liszt
Miss Marie Rutherford.
Capriccio brilliant.....Mendelssohn
Miss Hattie Fulton
And string quartet:
Misses Grace Smith, Ethel Wootters, Pauline Adoue, Marie Rutherford.

Beethoven String Quartet.—The third and last concert this season of the Beethoven String Quartet was given Thursday evening in the Mendelssohn Glee Club Hall. Bach's concerto in D minor for two violins was played by Messrs. Dannreuther and Schill, accompanied by Mr. Ulysee Bühler, and the organization played Haydn's G major quartet, op. 17, No. 5, and Schumann's quartet in A major, op. 41, No. 3.



BOSTON, Mass., March 17, 1894.

"PRINCESS NICOTINE," an operetta, text by Messrs. Byrne and Harrison and music by Mr. William Fürst, was produced for the first time in Boston by the Lillian Russell Company at the Hollis Street Theatre the 12th. Mr. Julian Edwards was the conductor.

The cast was as follows:

| | |
|----------------------------------|---------------------|
| Chicos..... | Mr. Perugini |
| Don Pedro..... | Mr. Digby Bell |
| Cabana..... | Mr. A. C. Wheelan |
| Nova Mundo..... | Mr. C. A. Bigelow |
| Bishop..... | Mr. James G. Peakes |
| Catalina..... | Lucy Daly |
| The Duchess..... | Marie Dressler |
| Rosa, the Princess Nicotine..... | Lillian Russell |

To me "The Three Cornered Hat" is a charming story. When I read it—it was perhaps a year ago—I never thought of the opportunity it presented or did not present to a librettist. I read it as I would read a story by Boccaccio or Molza, without thought of moral or practical side.

Now it is true that in treating of a play or operetta the question of how the text compares with the novel or poem from which it may be derived is irrelevant. The question here is not does "Chicos" resemble Uncle Luke, but is "Chicos" consistent and interesting? And yet—and yet I forgot this principle last Monday night and longed for Uncle Luke; for this "Chicos" is a dull, characterless fellow, and Mr. Perugini acted as though he agreed with me.

Not that I care about the slight variations in the stories, or fret because Cuba is the operetta land instead of Spain. In any operetta country the peasants or workmen wear their best clothes constantly and dance and sing, and sing and dance on the slightest provocation.

The story is clearly told by Messrs. Byrne and Harrison, but somehow it did not seem very interesting, and there were conventionalities treated in a commonplace way.

Nor did I recognize the strange, grotesque fancy of Mr. Harrison. The Harrison of this libretto is Benjamin, not Louis. The latter must be lecturing on international law before the students of that far Western college.

Then I always preferred Harrison the comedian, the dancer, to Harrison the librettist. Do you remember an idiotic play in which he once appeared with Grahame? Harrison was a crushed tragedian, "Dionysius, the Tyrant," and several other people. Do you remember "The Pearl of Pekin," with its Chinese wedding and the breakfast the morning after the wedding? And I am sure you remember the four French maids.

If the dialogue is trite and the jests feeble in this "Princess Nicotine" the music is tuneful. The solos and duets are often pretty; the ensembles are well written, and the instrumentation is ingenious, abounding in color, not fatiguing. The love duet and the good night song in the second act are particularly worthy of praise.

The operetta was mounted handsomely. Pretty women wore pretty costumes. The chorus and the orchestra were excellent. And this is about all that can be said about the performance the opening night. Lillian Russell suffered from a severe cold. Mr. Bell seemed depressed in spirit, and even Mr. Wheelan's face had apparently lost in elasticity.

Miss Lucy Daly occupied a good deal of room and much time. She danced with keen enjoyment; but her laugh was disagreeable instead of contagious, and she spoke and sang in a negro dialect that was monstrous, impossible, unknown to plantation uncle, Mississippi roustabout, cotton field drudge or waiter in this city, which is the negro's paradise. For a small girl Miss Daly needs a very large stage.

* * *

Mr. James T. Whelan, pianist, gave a concert in Chickering Hall, Monday evening, the 12th, assisted by Mr. B. J. Lang and Mr. Frederick W. Benjamin. As I was at the performance of the "Princess Nicotine," allow me to quote the notice of this concert that appeared in the Boston "Journal" the 13th:

Mr. Whelan's numbers included Beethoven's Fourth concerto, five short pieces and the Liszt polonaise in E. His playing was chiefly characterized by much enthusiasm, considerable finger dexterity and some nervousness. A dozen years ago his performance of the concerto would have been considered a more than creditable one. But to-day it takes more than a crisp touch and a fluent, Czerny-like velocity to make this work interesting, especially when supplemented by Moscheles' antiquated cadences and an accompaniment on a

second piano. And what can be more dreary than almost any piano concerto when accompanied by a second piano? Mr. Whelan was at his best in the Bach-Saint-Saëns gavot in B minor, and a mazurka by Emilie Paur, both of which he played in a finished and spirited manner. Chopin's beautiful study in C sharp minor fared less well, being rendered with a hard, dry touch and little breadth of style. Mr. Benjamin's agreeable voice and conscientious singing won much favor from the audience, which was generous with its applause throughout the evening.

* * *

The music at the performance of the "Passion Play" in Minot Hall the 15th deserves your attention.

The manager of this "Mystery" or "Miracle Play," or "Passion Play," however you call it, was Miss Abby L. Alger, the daughter of the Rev. William R. Alger. I believe it was Miss Alger who translated into English the edition of Reissmann's "Schumann" in the Bohn library.

I was at the Cecilia this memorable evening, and I rely on the statements of Mr. J. E. Pember, who wrote an admirable account of the show.

This play, then, was a close copy of the Oberammergau play, except that marionets impersonated the character and the dialogue was spoken from behind the scenes in Italian. The closing incidents in the life of Christ were represented, from the betrayal to and including the crucifixion. The puppets were moved by Mr. Sire, formerly of the Italian theatre in the North End. He had assistants. It is said that the spoken lines have never been written out. There were three acts, and the performance lasted two hours.

"There were about 400 people present, among them some of the best people in Boston."

In other words it was a social function.

Now the orchestra was simply a trio of street musicians—a violinist, a flutist and a harper.

The first scene, the Garden of Gethsemane, was enlivened by a waltz, to which the Twelve Apostles, "one of them with a conspicuous bald head," hopped off the stage.

"Judas" finally appeared and bargained for the betrayal. Let me here quote Mr. Pember: "The 'orchestra' at this point began to play with great vigor and enthusiasm the popular air of 'Daisy Bell,' and it appreciated its own music so much that it kept on with the tune, pianissimo, when the scene changed again to the garden and the agony of Christ was represented. It was one of the most unfortunate features of the performance."

In the second act "Pilate" made a sensation. He wore a pink slashed doublet, with a ruff, a short cloak and blue hose. He had a long rapier, ornamented with a bit of ribbon, at his side, and his whiskers were cut in the style made popular by the late General Burnside. Well, after "Pilate" had ordered the "Saviour" to be scourged, he meditates and then soliloquizes at great length. It was during this meditation that the orchestra began to play "After the Ball." There was an authoritative "Hist!" from within and the air was heard no more.

Other "musical gems" performed during the evening as follows: "When other lips and other hearts"—or is it the other way, "When other hearts," &c.? No matter; the tune of Balfe accompanied the first rising of the curtain. During the trial scene the orchestra sawed and picked and tooted "Old Folks at Home" and a selection from "Erminie."

Does not the whole affair remind you of Mark Twain's story of the Scripture Panorama, written long ago, when Mark Twain was not rich and was really funny?

The Boston "Post" of yesterday gave Miss Alger's explanation of the "musical incongruities." It seemed that the orchestra had not been rehearsed. The members had never seen the play. "They knew they were to give an overture, introduce the scenes with show selections, and give a measure or two where there were situations. When the incongruity between the piece and their selections was explained at the close they actually shed tears. It did not appear during the performance, but the three men composing the orchestra are really very devout in their religious worship, and they felt keenly the unintentional mistake they had made."

* * *

The Cecilia, under the direction of Mr. B. J. Lang, gave its 100th concert Thursday evening of the 15th in Music Hall. The program book contained a short sketch of the history of the society. Twenty years ago the Harvard Musical Association issued a prospectus headed "The Cecilia." For two seasons this club of about 100 mixed voices was an adjunct of the Harvard Symphony concerts. "At the end of two years the Cecilia organized as an independent body upon the associate system." Its conductor from the first has been Mr. Lang. The admirable chorus is now made up of about 200 carefully chosen members. The Cecilia has never, except in two instances, sung outside of Boston; on these occasions it sang in Salem.

The program of the Cecilia Thursday evening included the overture and the third part (with the exception of the solo of "Pater Ecstasticus") of Schumann's scenes from "Faust" and Mendelssohn's "Walpurgis Night."

The society was assisted by Miss Hortense Carver, Mr. Thomas E. Johnson, Mr. Max Heinrich, Mr. Arthur Wellington and an orchestra. Incidental solos were sung by these members of the Cecilia: Mrs. Maud N. Lyon, Miss

Leslie V. Grant, Miss H. S. Whittier, Miss Clara L. Bowlers, Miss Maud Williams, Mrs. Jeannette M. Rice, Miss E. A. Burgess.

The performance of the "Faust" music was not such as to waken enthusiasm or even command large respect. The notes were sung and played, to be sure, as a rule, but there was little intelligence displayed in the reading of the conductor, or else he had no control over his forces. Now the chorus is excellent; it is made up for the most part of men and women of brains and fresh and tuneful voices; the body of tone is remarkably pure and full, and on several occasions during the last four years there has been a display of good choral technic. When such a chorus sings without marked effect or with apparent indifference to dynamics it is the fault of the conductor.

The orchestra played Schumann's music without marked precision and without any attention to nuancing. The orchestra was made up of members of the Boston Symphony Orchestra. When such an orchestra plays loosely it is the fault of the conductor.

But let us also remember that this "Faust" music does not reveal Schumann, the genius, the Schumann of the piano concerto and smaller piano works, the D minor symphony and certain songs. With the exception of the fine flight of Dr. Marianus and some effective chorus passages this "Faust" music seems indeed dull.

The "Walpurgis Night" was given a more satisfactory performance on the whole, and the audience applauded vigorously at the close. Mr. Thomas E. Johnson, tenor, made his first appearance at a Cecilia concert. His voice is of generous compass, clear, full and of sympathetic quality.

* * *

The program of the nineteenth Symphony concert in Music Hall last evening was as follows:

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| Symphony in G minor..... | Mozart |
| Aria, "With verdure clad," from "The Creation"..... | Haydn |
| Two movements from Symphony No. 9..... | Beethoven |
| Adagio..... | |
| Scherzo..... | |
| Aria, "Voi che sapete," from "The Marriage of Figaro"..... | Mozart |
| Overture to "Oberon"..... | Weber |

Mrs. Lillian Blauvelt was applauded heartily and deservedly last evening for her excellent singing of the airs by Haydn and Mozart.

The fact that two movements of the Ninth symphony were given occasioned some remark; but why should not a movement or two movements from a symphony be played? How many symphonies are there that seem homogeneous, or in which the movements seem so absolutely dependent on each other as in the G minor of Mozart, one of the most beautiful things in this world.

The performance of the orchestra was admirable. It is true that the drum player produced at times noise instead of sound in the Beethoven scherzo, but with this exception there was little to find fault with in the performance.

If the programs of the 17th, 18th, 19th, 20th Symphony concerts are viewed collectively, it must be admitted that Mr. Paur appears to choose at random. The compiler of the program book spoke the other day of how certain programs selected by Mr. Paur were "intended to illustrate the growth of that phase," &c., &c.; but I do not believe that Mr. Paur arranges the numbers with any intent of "illustrating" anything or educating in a specific manner anybody.

The program for the next concert is: "Faust" symphony, Liszt; berceuse and scherzo for string orchestra. Clayton Johns (first time); "Kol Nidrei," for 'cello and orchestra, Bruch; Overture, "Calm Sea and Prosperous Voyage," Mendelssohn. Mr. Leo Schutz is to be the soloist.

* * *

Miss Florence Stephens, a Cherokee Indian, known as Wa-le-ci, sang airs by Mozart and Thomas and a Cherokee song at a Popular concert in Union Hall this afternoon.

A testimonial concert will be tendered Mrs. Ada May Benzing April 24.

Mr. E. A. MacDowell announces two piano recitals, March 29 and April 5.

Mr. Ben Davies, tenor, will make his first appearance here in the Passion Music (Händel and Haydn concert) Good Friday.

"Die Walküre" and "Die Götterdämmerung" will be sung in the Boston Theatre April 11 and 12, for the benefit of the Boston Home for Incurables. Mr. Walter Damrosch will conduct. Materna, Schott, Fischer and Behrens will be in the cast. PHILIP HALE.

Mrs. Asher's Recital.—Mrs. Clara Asher gave a very successful recital at London on February 25. The London "Musical News" makes the following comment:

At Princes' Hall, on Tuesday, the 26th, Mrs. Clara Asher gave a piano recital and proved herself to be a pianist of a high order. Her program consisted for the greater part of short compositions and included works of very varying styles. Her touch is unusually sympathetic and her rhythm well defined. Her rendering of Liszt's "Walderauschen" was remarkable for grace and delicacy, and the difficult scherzo on a theme of Bizet for Saint-Saëns was played excellently. The program contained two effective compositions by Clarence Lucas and a berceuse by Algernon Ashton.

The Last Symphony Society Concert.

TSCHAIKOWSKY'S SIXTH SYMPHONY.

THE sixth and last concert for this season of the Symphony Society took place last Saturday evening at Music Hall. The usual afternoon concert was given on Friday. The program at both affairs was this:

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|---|---------------------------|
| Symphony Pathétique, No. 6..... | Tschaikowsky |
| (New; first time in America.) | |
| Adagio. Allegro non troppo. | |
| Allegro con grazia. | |
| Allegro molto vivace. | |
| Finale. Adagio lamentoso. | |
| Ninth Symphony (choral)..... | Beethoven |
| Allegro ma non troppo, un poco maestoso. | |
| Molto vivace. | |
| Adagio molto e cantabile; Andante moderato. | |
| "Ode to Joy" (choral). | |
| Soprano..... | Miss Olga Pevny. |
| Contralto..... | Mrs. Carl Alves. |
| Tenor..... | Mr. William H. Rieger. |
| Basso..... | Mr. Ericsson F. Bushnell. |
| Oratorio Society of 500 voices. | |

Tschaikowsky is one of the greatest musical individualities of this latter end of the century. Typically Russian in temperament, French and German culture have marked his work with elegance and profundity. He is morbid at times, as was Ivan Turgeneff, whom he strangely and strongly resembles. The great novelist loved his country passionately, and after Russia, France. Both men strove passionately for artistic finish. Tschaikowsky's strain of Gallic blood has counted heavily in his musical make-up. It occasionally sent him on pleasure excursions, in barges bedecked with flowers of curious shapes and rare perfumes, and on waters whose rhythms are bizarre and troubled. The Calmuck man in him may get the upper hand at times, but the lavish poetic culture, the ardent desire for presentation of clear cut dramatic types, have saved us from those oriental butcheries in tone which some of the dead composer's contemporaries delight in.

We know our Tschaikowsky of the F and E minor symphonies, the symphonic poems, the suites, the concertos, the songs, and so it came to pass that the mere announcement of the performance his new B minor symphony set our musical world agog with expectation. Let it be at once stated that the new work, while it will probably be more popular than the fourth and fifth symphonies, is not to be ranked with them in quality or scope. The main objection to it is its lack of organic unity. Tschaikowsky was never a formalist. He worked more freely in the loosely built symphonic poem, a form which sprung from Berlioz, although fathered by Liszt. Yet we look for certain qualities in compositions labeled "Symphonies," and one is homogeneity.

Just consider the new work. The opening allegro has for its chief subject a short phrase in B minor, a commonplace phrase, a phrase with an upward inflection which you will find in Mendelssohn and a half dozen classical writers. The accent is strong to harshness, but the composer evidently considers that he has impressed you with it sufficiently for the entrance of episodic figure leads you captive to the second theme in D. Here is the romantic Russian for you. It is lovely, sensuous, soothing, suave. It is Tschaikowsky in his most melting mood. It is the feminine complement to the abrupt masculinity of the first theme. On top of it we soon get some dancing rhythms under a scale-like theme, and then the working out begins.

The second subject is treated first, and this is followed by an exposition of the first subject, and in thundering tones and with all the harmonic rhythmical devices the composer can well employ. "There is constant use of scales, as counterpoint, and the basses shake the very firmament. It is for the nonce the old Tschaikowsky, dark, sombre, dreary and savage. The mood does not last long. The sky lightens up with a return of the cantabile, and then comes the "Schluss." This is wonderfully made and very effective. The movement ends peacefully. Its color throughout is beautiful, though leaning toward the darker tints of the orchestral palette.

But the second and third movements are enigmas.

Raff introduced a march in a symphony, Beethoven a funeral march and Tschaikowsky himself penned a lugubrious valse for his fifth symphonic work. But the second movement of this B minor symphony is in five-four time and sounds like a half hearted valse, but one which could not be danced to unless you had three legs. It is delightful, piquant music, and the touch of Oriental color in the trio (or second part—for the movement is not a scherzo), produced by a pedal point on D, is very felicitous. The third movement starts in with a Mendelssohnian figure in triplets and scherzo-like, but this soon merges into a march which, like most marches, becomes banal. But the ingenuity displayed in scoring, the peculiarly recurring accent which again suggests the East, prevents the movement from being commonplace.

But why these two movements in a symphony? They are episodic, fragmentary and intended for a suite. Can it be possible that Tschaikowsky has only given us a mosaic—has strung together four numbers which bear no relation one with another? As well believe this as to strive to blend these four irreconcilable movements. The most

tremendous surprise then follows in the finale. Since the music of the march in the "Eroica," since the mighty funeral music of Siegfried, there has been no such death music as this "adagio lamentoso" of Tschaikowsky's. It is the very apotheosis of mortality, and its gloomy accents, yearning melody and harmonic mise-en-scene make it one of the most impressive of contributions to mortuary music. It sings of the entombment of a nation and is incomparably noble, dignified and even tender. It is only at the close that the rustling of the basses conveys a sinister shudder.

No cheap tricks like Richard Strauss' are employed to describe the halting heart beats, no gasps in the woodwind to describe the parting breath, no figure tells us that the clouds of earth are heavily falling on the coffin. But the atmosphere of grief, eternal, immutable, hovers about like a huge angel with black wings. This movement is the last word in fin-de-siècle pessimism. Whether Tschaikowsky had a premonition or not of his approaching death is a question we gladly leave to sentimental psychologists. This movement alone will save the symphony from oblivion, for in the first movement the composer does not say anything distinctively new. The scoring throughout is masterly. Again we lament the master's death. What might not his ninth symphony have been? He was slain in the very plenitude of his powers and at a time when to his glowing temperament he brought a generous cosmopolitan culture and rare knowledge. Verily a great man has gone from us.

Mr. Damrosch conducted with enthusiasm. The ninth symphony, which followed, was an anti-climax and it was given in rather a perfunctory manner. All the enthusiasm of the orchestra was lavished on Tschaikowsky's interesting composition.

Sunday Music.—This program was given in Music Hall last Sunday evening by the Symphony Orchestra, under the direction of Mr. Walter Damrosch:

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|---|---------------------------------|
| Prelude, Act III. "Lohengrin"..... | Wagner |
| Prelude, Act I. "Lohengrin"..... | Wagner |
| Air from "The Creation"..... | Haydn |
| Air..... | Miss Lillian Blauvelt. |
| Gavot..... | Bach |
| String orchestra. | |
| Air from "Le Roi de Lahore"..... | Massenet |
| Mr. Giuseppe Campanari. | |
| Duet from "The Merry Wives of Windsor"..... | Nicolaï |
| The Misses Irene and Olga Pevny. | |
| Adagio..... | from "Lenore" symphony.....Raff |
| March..... | |
| Romanza from "Dinorah"..... | Meyerbeer |
| Mr. Giuseppe Campanari. | |
| Waltz from "Mireille"..... | Gounod |
| Miss Lillian Blauvelt. | |
| Duet, "Gipsy Song"..... | Brahms |
| The Misses Irene and Olga Pevny. | |
| Overture, "Zampa"..... | Herold |

Four Historical Recitals.—An interesting series of four historical recitals were given at Strassburg Academy, Detroit, on March 1, 2 and 3, by Miss Clara Louise Doeltz, the talented soprano, assisted by Dr. Nicholas J. Elsenheimer, pianist and lecturer; Mr. Romeo Gorno, pianist; Miss Idelette Andrews, pianist; Mr. Howard Forrer Peirce, pianist; Mr. N. J. Corey, pianist and lecturer.

Fifth Virgil Recital.—Miss Marian A. M. Heming plays at Steinway Hall this evening the fifth of the series of eight piano recitals given by the Virgil Piano School, assisted by Miss Florence de V. Boesé.

A Chicago String Orchestra.—Under the auspices of the American Conservatory of Music Mr. John J. Hattstaedt, director, there has recently been formed a string orchestra, which will be called after the Conservatory. Their first concert took place last Tuesday evening at Weber Music Hall in Chicago. The orchestra had the assistance of Mr. Harry Dimond as solo violinist, a pupil of Mr. Josef Vilim, the conductor of the orchestra, and Miss Blanche Smith in vocal solos.

An Impossible Scheme.—It is quite probable that next season will see Theodore Thomas and his orchestra in New York again. If the plans at present on foot are carried through, the famous leader will divide his time equally between this city and Chicago. He was seen last Sunday night in the Murray Hill Hotel.

"Certain people here," said he, "whose names I do not want to mention at present, want me to establish an orchestra here. I have been in consultation with them, and they have made arrangements whereby I can have Abbey's Theatre if it is found to be suitable. To-morrow morning I am going to the theatre to see if it is suited for concert purposes. My idea is to play alternatively here and in Chicago throughout the season; probably four weeks at a time in each place. My orchestra will be the same one that has been playing in Chicago, and will have ninety members; no more. I am to have carte blanche in the arrangements for the concerts.

"As to my Chicago season it has been a success from an artistic standpoint. To be sure, we lost more than we expected. This next venture will not have guarantors back of the scheme. Subscription lists will be circulated, and thus if the venture does not pay for itself the concert going public will bear none of the loss. We are able to reckon pretty well just how much we shall fall short."

Mr. Thomas is to be here for several days.—"Sun."

Miss Ehrlich's Piano Recital.

THE fourth of the series of eight piano recitals by pupils of the Virgil Piano School took place last Wednesday evening at Steinway Hall, the house being filled to its utmost capacity. The player on this occasion was Miss Celia Ehrlich. She was assisted by Mr. J. S. Gregg, tenor.

The announcement is made on all of the programs of the course that the object of the recitals is to "demonstrate results from the Virgil method and the right use of the practice clavier."

The following note appears on the second page of the program.

Miss Celia Ehrlich, pupil of Mrs. A. K. Virgil, entered the Virgil Piano School after having studied for four terms—in the usual way. As is generally the case, the system she pursued assumed that the ear, not brains and fingers, is the most important factor in playing the piano. As a result she had acquired very little technical skill, and, if possible, less knowledge of any definite means or way of gaining it. Upon entering the Virgil School she discontinued for a time the use of the piano, beginning at the lowest round of the technical ladder, as if she had never touched a piano key. For three months she gave her whole attention to the clavier and the acquisition of technique. As soon as she had acquired the skill to play the study of pieces was commenced. Her repertoire now embraces eighteen compositions, all of which she plays from memory. Everything she plays, not alone technique, but all pieces, are learned at the clavier. Miss Ehrlich has had just three terms' instruction in the Virgil School.

The writer felt no little anxiety after reading the above to see how in these exciting times a débutante of so limited study and little or no public experience would acquit herself in so pretentious a program. Miss Ehrlich, by the way, is a lady of decidedly youthful and pleasing appearance, quite petite, and her manner and movements are remarkably easy and graceful. But it was quite evident before she had finished her first number that she was fully equal to the task assigned her. Considering all the circumstances, this recital furnishes the most convincing evidence of the efficiency of the clavier and method that we have before witnessed.

The handsome young artist made her way straight through every number on her program like a veteran. She seemed to know when she started where she was going and how to get there. The only thing she seemed not to know was where she was, for her manner was as reposeful as if she were practicing in the seclusion of her own room. Repose comes of knowing that you can do a thing. The clavier pupils that I have heard seem to get this confidence, and with it comes the much needed repose, the lack of which is the very rock on which so many talented players have been wrecked. Miss Ehrlich not only possesses superior facility, but her touch and interpretations are musical and refined, and the contrasts of power were great. Her forte passages were given with great power and with little apparent effort, while her pianissimos were given with remarkable delicacy.

She was greeted with an encore after every number, to which she every time responded. Mr. Gregg has a very musical voice, which he handles in a very commendable manner. His selections were of a pleasing character, and were so enjoyable that he was obliged to respond to an encore after each number. The program was as follows:

| | |
|----------------------------|-----------|
| Sonata, op. 14, No. 2..... | Beethoven |
| Invention, No. 8..... | Bach |
| Aveu..... | Schumann |
| Promenade..... | |

Miss Celia Ehrlich,

| | |
|------------------------|--------|
| "I Think of Thee"..... | Abt |
| Exultation..... | Scaife |
| Mr. J. S. Gregg. | |

| | |
|--------------------------------|-------------|
| Rondo (Clavier and piano)..... | Ph. E. Bach |
|--------------------------------|-------------|

NOTE.—The above composition will be performed first on the clavier then on the piano. This will show with what accuracy pieces that have been learned on the clavier can be played on the piano for the first time. Miss Ehrlich has never played this composition on the piano, and has never heard it played. It has been learned and memorized at the clavier. She will go to the piano with it for the first time before the audience. This will illustrate an important truth, namely, that the player can reproduce to himself on the clavier the entire content of a composition as well as at the piano.

| | |
|--------------------|----------|
| Impromptu..... | Schubert |
| Dance Caprice..... | Grieg |
| "Brooklet"..... | Heiler |

Miss Celia Ehrlich,

| | |
|-------------------------|--------|
| "The Dying Flower"..... | Rotoli |
| "Awake to Love"..... | Hawley |
| Mr. J. S. Gregg. | |

| | |
|----------------------|-----------|
| Scherzo..... | Jadassohn |
| "Forest Elves"..... | Schytte |
| Allegro, op. 13..... | Hummel |
| Miss Celia Ehrlich. | |

Falcke.—At the last Lamoureux concert the eminent pianist, Henri Falcke, performed the D minor concerto of Rubinstein with great success. After his solo pieces, chant polonais of Chopin, Liszt étincelles, and tarentelle of Moszkowski, a real ovation was given Mr. Falcke, whom the French papers unanimously proclaim as the first of the Parisian pianists.

Prohibited by the Pope.—The Pope has decided to forbid all the performances of the well-known masses of Mozart, Haydn and Weber. He expresses the opinion that they are of two florid a character to be conducive to piety.

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The Musical Courier.

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NEW YORK, WEDNESDAY, MARCH 21, 1894.

THE MUSICAL COURIER is on sale at all newsstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

ATTENTION is called to the announcement in another column of the Hallet & Davis Company—W. W. Kimball Company separation. As announced early this year in THE MUSICAL COURIER, many changes in the piano business would take place this year. We are just at the beginning of these changes, and more are in prospect at this writing.

FOR latest changes and news from Chicago see this week's Chicago letter from our representative in that city.

MR. BLUMENBERG, of THE MUSICAL COURIER, who has been West for some time, is at present in Chicago, and will soon be on his way to more distant points.

THE manufacturer who is earnestly seeking business now is the man who will find it first when business improves. It's the old adage of the early bird and the worm.

THE building on Fifth avenue to which Mr. Hamilton S. Gordon is to move is rapidly going up. The roof will probably be on this week, and the interior finishing work has been begun.

A TRAVELING man representing an organ manufacture states that business in organs is far better in the South than in the West, although Southern business is nothing to brag of.

SINCE his return from the Far West to Chicago I. N. Rice has received a most flattering offer from a large piano house in the East that proposes to do some important work in the West, for which Mr. Rice is particularly well adapted.

AND there is the Merrill piano, which is rapidly coming to the front, proving its grade by the manner in which sales are made to buyers of high-class pianos. Don't overlook the Merrill when seeking a piano that will sell on its merits.

A TRAVELER just returned from the South reports that high grade goods are exceeding hard to dispose of, and that the trade is rapidly drifting to the dealers who push medium and low grade pianos. Is this the case, or is it only this man's experience?

SOME bass strings from Francis Ramacciotti and made from Pohlmann wire attracted our attention this week. Aside from the great value of bass strings made from this famous wire, the workmanship was marked by an accuracy and nice attention to minute detail that was remarkable.

THE Brown & Simpson Company, of Worcester, Mass., do business in a quiet, unostentatious way; but they do business just the same. No noise, no parade, just solid sales. Their piano is one of the most popular in its class, and dealers who have handled them keep them as sellers and money makers.

IT speaks well for the general prosperity of the piano, organ and kindred trades to see an extra number of a trade paper, such as that of the "Music Trade Review," published on the 17th by Mr. Edward Lyman Bill. It speaks well for Mr. Bill, too, to be able to publish such an issue, showing, as we have always maintained, that hard work, close application and a strict attention to one's own business are elements which will win success in the trade paper business, as they will in any other vocation.

MR. GEO. C. CRANE, of the Geo. C. Crane Company, had a narrow escape together with 70 other passengers, in the recent wreck on the Richmond and Norfolk Railroad. But he didn't get hurt, and sold a bill of goods in Richmond, making Manly B. Ramos & Co. agents for the Krell piano.

SOMEbody left a water tap open on the top floor of the Chickering warerooms on Fifth avenue last Thursday night, and Croton water ran down stairs all night. In the morning the portion of the building undergoing remodeling was saturated. Fortunately water did not penetrate to the side of the building containing pianos.

LAST week an optimistic piano maker said to THE MUSICAL COURIER man:

"Dealers are so scared about replenishing stock and order so much by telegraph that when business in large volumes comes, as it certainly will come, the man who has Western Union Telegraph stock will make a fortune. My advice is buy now and hold on until the dealers commence making the wires hot with orders for stock they should have bought last January."

A MEETING of the Tway Piano Company was held at their warerooms on Wednesday last. Mr. W. F. Tway is the president and treasurer of the company, Mr. A. H. Wray secretary, and Messrs. Tway, Wray and E. N. Kimball directors. The organization is for the purpose of enlarging the company's business. In addition to the Hallet & Davis piano the Newby & Evans piano will be pushed.

A CLEAR realization of possibilities, backed with the business head to take advantage of every vantage point, is the secret of Mr. Otto Wissner's positive success. He has built up an enviable business in a comparatively short time, and the reason is given above. One thing more. Mr. Wissner has business application largely developed. It shows in the extent of his many large moves. He works day and night.

THE Briggs Piano Company are working on some new styles. That they will be beautiful and artistic cases goes without saying. The Briggs people have always been noted for the artistic elegance of their cases. And, by the way, a handsome case goes further than the average person supposes in making sales. But then the Briggs Piano Company are noted for their pianos as musical instruments as well. The Briggs piano has always been a good seller at a splendid figure. It's value received for large money.

MR. OTTO WISSNER has leased the warerooms Nos. 80 and 82 Montgomery street, Jersey City, N. J., and will run the same as a branch store under the management of Mr. Geo. F. Holmes, Jr. The move is not in the nature of an experiment. Direct representation with the people of Jersey City has been forced from the inquiries for Wissner pianos from Jersey City residents. The move may be the forerunner of numerous business ventures. The Wissner piano is attracting a great deal of attention in the trade and territory is being rapidly closed. It is bound to be a valuable franchise. Good business behind a good instrument is bound to tell.



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Her Majesty the Empress-Queen Frederick of Germany,
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Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

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Office, Salesrooms and Factory, 28 Union Square, New York City.

THE Mason & Hamlin organ and Liszt organ have been placed with Crawford, Ebersole & Smith, of Cincinnati, who will now handle these elegant instruments. Mr. J. A. Norris, who arranged the matter, was in Chicago, Cincinnati, St. Paul and Minneapolis within the past week.

"THE Fair did our house considerable good. I know our piano has not been pushed in the South, and did not find its name known there at all, but the first dealer I struck after leaving Richmond, Va., had seen and played our piano on the Fair grounds at Chicago, and I did not have to go all over its merits. I made this agent with but very little trouble, and the Fair certainly helped me." That's the experience of a traveler for a piano that has not as yet been pushed in the South. It speaks well for advertising in famous Section I, Manufactures Building, World's Fair, Chicago.

MR. E. H. STORY, of the Story & Clark Organ Company, Chicago and London, has traveled 16,000 miles since leaving Chicago on December 18, 1893, for Europe, and returning permanently on March 6. He has been in New Orleans, Los Angeles and San Diego, Cal., between the above dates.

After working eight hours a day for weeks past, the men at the Story & Clark factory began the nine hour day on Monday, and the company is preparing for its normal trade, getting its new line of organs out now as quickly as possible. Mr. Clark will leave for Europe in June.

DID you ever go into the lobby of the St. Denis Hotel, New York, when one of the Cables of the C. C. O. C. was stopping there? It looks as though a music trade reception was on. It is wonderful how men of the trade like to look for situations from this particular great Chicago house, although all men realize that it is something to be connected with a live and progressive institution. For three days last week Mr. H. M. Cable was the centre of this reception, and he labored far into the night before he accommodated all his would-be interviewers. His capacity for continuous work is remarkable.

"JUST give me a chance, and I will not ask you for anything if I do nothing. Let me work a month for nothing on trial, and I will show you I can do something. Certainly it's a fair offer." The words were spoken to a manufacturer by an applicant for a job. The manufacturer thought the proposition fair, but he did not put the man on the road. He thought it too fair. When a man wants to do work for nothing to show that he can do work for something it is a sure sign that he believes others have a poor opinion of his ability, and business men do not have a poor opinion of any man's ability until he has shown himself deserving of it.

WE desire to enter our protest on purely artistic grounds against the piano case organ, which we predict will not continue as a marketable product. It is a monstrosity, uncalled for as a piece of furniture and impossible as a pure musical instrument. Any musical individual will at once discover that the seven octave reed scale is an abomination, and that it is not based upon any scientific reed tone, as it exceeds the normal reed tone in both bass and treble. The instrument is unmusical instead of being what it should be, and that is musical, and as a fad it has no value except to those who are hopelessly ignorant. Its manufacture should cease.

WE notice that Messrs. Hardman, Peck & Co. have declined to take the course so frequently pursued by manufacturers when going into litigation, namely that of trying the case in the newspapers before it reaches the courts, but have wisely permitted their counsel to conduct their case in a business-like and professional manner. We refer to the suit of Hardman, Peck & Co. against the new firm which announces its intention of using the name which Hardman, Peck & Co. claim is their exclusive property. Although the complaint and affidavits, after a long time consumed in preparation, have been entirely completed, both the firm and its counsel decline to furnish copies to the press. The statement is made that the firm looks to the court first for redress, and that the matter, until the documents have reached the court, is a private one. The firm adds

the remark that not only is there an element of discourtesy to the judge involved in the publication of the papers, but a cheap method of advertising is pursued, and a spirit of bravado and bluster engendered by their publication. Messrs. Hardman, Peck & Co. say further that they would consequently regret the publication of the complaint and affidavits before the case comes up in court, and that, should such publication occur, it will have been effected without their consent or power to prevent it.

THE injunction papers were served on Messrs. Hardman & La Grassa on Friday last. The case comes up, we understand, on March 26, in the Supreme Court. The attorneys for Hardman & La Grassa are Messrs. Bangs, Stetson, Tracy & McVeigh. Particulars will be found in our next issue.

MESSRS. BOND, SR., AND THAYER, of the Fort Wayne Organ Company, have returned from Europe, where they placed the "Packard" organ for Great Britain with Hirsch & Co., of London, and incidentally took in Paris. Mr. Bond was very much delighted with the gay French capital and proposes to suggest some of its modern improvements to the citizens of Fort Wayne. In the meanwhile the "Packard" organs are about to be pushed in Great Britain with unusual force by the new London agent, who thoroughly appreciates the instruments.

A RECENT investigation into the cost of wood working and other machinery made in the East and the West disclosed the fact that Western piano and organ manufacturers were getting great advantages over their Eastern colleagues by purchasing their machinery in the West. For instance, a New York machine builder asked \$250 for a pin block drilling machine, a duplicate of which was made (same patterns used) at Hamilton, Ohio, for \$121. A glue joiner was made for \$70 that would have cost \$120 here. It was calculated that machinery in an Eastern piano factory costing \$20,000 could be duplicated in the West for \$15,000.

Now there is a great deal to think over in this direction. The saving of 25 per cent. in the investment of machinery is a great item, not only from the view point of first saving, but in considering wear and tear, interest and insurance. If the Western houses can save 25 per cent. on machinery (and this is apparently the case), why there is little hope for competition in certain grades of goods made by certain firms unless Eastern machine builders will come down to reasonable prices.

Of course it would be an evidence of insanity for Eastern machine builders to claim that their machines are better than those of Western make.

WHO GOT LEFT?

THE Steinway pianos have been used and are now in use by the leading artists of the Abbey & Grau Italian Opera Company during their sojourn in New York, Boston and Chicago, and most of them—Nordica, Melba, Calvé, Eames, Scalchi, Arnoldson, the De Reszkés, Lassalle, Vignas, Mancinelli—requested the house of Steinway or its representatives to send them pianos for use during their stay in these cities. This, of course, is a most unqualified tribute to the standing of these instruments in the estimation of those artists who know a good thing when they hear it.

We learn that a contract had been entered into between Abbey & Grau to furnish pianos of another firm to these artists and a consideration paid, but that the managers could not bring these artists to use any but Steinway pianos. Abbey & Grau cannot be induced to discuss the matter, but they should be fair enough to give the name of the firm, in order to have it known that they did not propose to furnish these artists with any but first-class pianos, despite the consideration paid.

There are a good many side shows to a great operative enterprise, but this the latest—the engagement on part of the managers to furnish the artists of the troupe with pianos, the facts to be used subsequently for advertising purposes, and this kind of advertising to be paid by the manufacturer to the manager. Where does the poor artist come in? How much did Abbey & Grau get? Ten thousand dollars as reported? Who paid it? Will Abbey & Grau now keep this money,

in view of the fact that another house—Steinway & Sons—get the advertising and get it on merit, too? Can Abbey & Grau in good faith keep it? How could Abbey & Grau assume that these artists would accept other pianos than those of their choice.

As the case now stands the piano firm that was disappointed (not to use a stronger term) will not sue Abbey & Grau, for that would be equivalent to advertising, the very reverse of what was originally intended; it would show that Abbey & Grau, for a consideration, had disposed of their rights of selection, and secondly, that the artists of the troupe did not accept the choice of pianos selected by the managers, and thirdly and chiefly, that they wanted the Steinway piano, no matter what the choice of Abbey & Grau might be. As these points would be made in a case at law, the disappointed firm would never sue Abbey & Grau; but does this justify Abbey & Grau in retaining money said to have been paid to them for a specific duty which they did not and could not perform?

It is certainly a new phase in the piano business, and we should be pleased for the sake of the trade itself, its honor and its good name to have the whole scheme exposed, a scheme that not only would have given to another piano tributes that were paid for in advance to a third party, but that would have prevented that honest expression of opinion that has now been uttered in favor of the Steinway piano.

Popular Pease.

TO all observant minds in the music trade it must have become apparent some time since that the aggressive spirit of the Pease Piano Company has succeeded in placing the Popular Pease Piano in a position in the wholesale trade that makes it a valuable article for dealers to possess in their lines of salable instruments. The basis of the attitude of the company is founded on the fact that the Popular Pease is a piano whose merits of various kinds would insure a following when once secured, and that dealers could without hesitation advocate its use with the confidence that the instrument would, in use, prove to become in each instance an advertisement.

Nothing can possibly secure for a piano manufacturing establishment a firmer footing in the trade than the confidence of the dealer in the stable and fixed character of the instrument as an active advertising medium. The mere transitory profits in the occasional sale have no valuable attraction for intelligent dealers as compared with the knowledge that each sale signifies directly and indirectly the sales of other pianos of the same make. It is this feeling and this consciousness, and furthermore this experience, with a brand of pianos that makes of a dealer an enthusiastic disciple of the factor and a constant advocate of a piano's claims.

The Popular Pease Piano has reached this position in the trade; it has gained the complete confidence of the dealer who has tested its merits as a reliable musical instrument that will in a sense be reproductive—that is to say that will reproduce new sales on the strength of those already made. This constitutes its stronghold in the trade to-day and as a supplement to this characteristic we find a similar confidence in the reliability, honor and honesty of the company who make the piano.

In the whole list of piano manufacturers of this country there is no house that occupies a more dignified place than the Pease Piano Company fills, and the trust reposed in the company is also based on the experience of hundreds of dealers who have in the past enjoyed and who to-day enjoy commercial relations with it. Every transaction represents straightforward, honest methods unaffected by any other desire than to do justice to everyone dealing with it.

Thus the Pease Piano Company has succeeded in establishing for itself a trade among the best class of dealers that represents a constant demand for the piano, rising and falling only as the fluctuations of trade generally dictate. But if there is any business in the piano line it inevitably follows that the Pease Piano Company must be busy, for the Popular Pease Piano will keep it so.

—The new warerooms of the Automaton Piano Company will be at No. 1109 Broadway on or about May 1. This move will give the company a splendid location uptown.

—Mr. August Rottenbach and wife celebrated their silver jubilee on February 21. Mr. Rottenbach was for many years with Ditson, in Boston, and has been for some years past in charge of the sheet music department of Denton, Cottier & Daniels, of Buffalo, N. Y.

—Blumenstiel & Hirsch have issued execution to the sheriff in Brooklyn against the property there of Henry Rosenberger, who did business in this city as C. Rosenberger & Son, importers of musical instruments, at No. 108 Chambers street, on a judgment for \$431 in favor of August Durrschmidt, of Markneukirchen, Saxony, for goods sold, but the sheriff has not yet made his return. A few weeks ago Mr. Rosenberger gave a bill of sale of the business for \$3,985 to Dora Hampe, who is said to be his mother-in-law. The attorneys said they would probably take proceedings to test the validity of the bill of sale. The house is one of the oldest in the musical instrument line in the city, having been established in 1822 by Charles Rosenberger, who withdrew from the firm on January 1, 1888. The son had been a partner for several years previous.—"Herald."

CINCINNATI.

Mere Observations.

GOOD AND BAD PIANOS.

THE moment we cross the Alleghanies we find the usual activity and bustle in trade that characterize the Western business world. Cincinnati, although it has by no means reached the normal conditions of trade in the piano, organ and music lines that made 1892 the greatest year on record in these industries, has, however, shown distinct traces of a recovery from the despondence of the last six months of 1893, and the sales made by and through the firms in that city in February and the first half of March were not only numerous but healthy in character and satisfactory, particularly in prices and terms.

The feeling among the houses in that city is exceedingly buoyant, and it is apparent that the best of reasons are entertained for a rapid return to good business—if it is not already practically in hand. A sign of the return of this condition is seen in the sales of medium and low priced instruments, which indicates that the middle class—that is, those who cannot afford to purchase the costliest pianos—have again become imbued with a desire to make purchases outside of the mere necessities of life, and that they are justified in spending money and entering upon indebtedness.

All the establishments in the music line are in thorough *cap-a-pie* order; the daily papers teem with advertisements of the legitimate order, and salesmen are busy from morning until night, and during the night, in arranging for and closing sales. And this reminds us of the fact that many salesmen in this city do their most effective work after business hours, visiting prospective customers and concluding sales in the homes of the purchasers. It is quite distinct from the methods of the kid glove salesman of the East, who closes business at 6 P. M. sharp, although there are some exceptions to this in the East.

The salesmen of the New England Piano Company in the Boston retail establishment do a great deal of the important work after business hours, and so does the force of Otto Wissner, of Brooklyn, who is steadily keeping both eyes on the prospects of the Wissner piano, and who never sleeps. But as a rule the retail salesmen of the East do not perform such hard work and extend their duties into the times and hours that are utilized for business purposes in the West.

Crawford, Ebersole & Smith.

(SMITH & NIXON.)

There is no change to report in the affairs of this energetic concern and its many collateral branches. They continue to handle the same old line of pianos, beginning with the Steinway and the Gildemeester & Kroeger and passing through various grades and makes back to the Weber. However, doubtless in course of all human and pianistic events the house will relinquish some of its representation, as it is impossible to do anything like justice to all the pianos now handled by them. The Lindeman, the Stuyvesant, the Kurtzmann, the Briggs, the Schaeffer and their own Smith & Nixon piano, together with that irrepressible Wissner, cannot all be handled with the first mentioned, and handled with anything like satisfaction to their makers.

However, Crawford, Ebersole & Smith are such unyielding, stubborn and relentless piano combatants that they may succeed in this method of representing a multitude of antagonistic products where others have failed in doing so. The problem is watched with considerable interest by a large array of piano men, as the number of "makes" handled necessarily brings about a larger circumference of interests.

In such instances as this one it is sometimes the manufacturer who is compelled to close up arrangements that prevent his instruments, on account of a superabundance of variety, from securing justice, as he views it. But Crawford, Ebersole & Smith are

probably of the opinion that just at present no one will voluntarily relinquish association with an active concern like theirs to speculate in the future possibilities within the same territory. The ramifications of the house are very extensive and give to them opportunities to handle goods such as a few other firms enjoy.

Mr. Ebersole was in Chicago last week, engaged at the factory of the firm. They are making the Smith & Nixon upright on a conservative basis at present, and are about to arrange a new series of cases of the latest modern upright type. It may not be known, although it should be known, that Mr. Ebersole is an expert draughtsman, who designs case work personally, even to the most minute working model.

There is nothing going on with Crawford except that he is interminably busy beyond the apologies of the greatest patience. It is to us a wonder how anyone can manage to be so busy all the time and yet find time to attend to business; but he does.

Mr. Theodore Pfafflin is to be found at the headquarters. Mr. Geo. C. Cox continues the same as ever to sell pianos. In fact the whole aggregation of salesmen at Crawford, Ebersole & Smith's warerooms is constantly engaged in work of the hardest kind for the house.

John Church Company.

Everything in the line of music from a peg to a piano can be had at the great establishment of the John Church Company, and Mr. Lee informs us that the aim of the company is gradually to manufacture everything they sell. The great bulk of articles is now made by the company, and they are now beginning larger operations in the hardware line for adjuncts used in the smaller musical instruments and goods.

Experiments are in progress in the manufacture of Aluminum Violins, and the few that are finished have a very "large" tone. Twenty odd are in work, and after their completion tests will be made. Aluminum Violins were made in a desultory fashion some years ago, but this is the first well planned method, and the results will be found interesting if made public. Aluminum Sound Boards have also been made at various times during the past half dozen years, and the John Church Company are about to make some experiments in this direction in their Upright Sound Boards, which is an excellent idea, for the Everett Upright should certainly be improved—of which we will speak later on.

The complete John Church Company Establishment is an interesting institution and full of novelties even for old and experienced hands in the music line. In the new building they have a sub-cellar containing a vault in which are stored the engraved plates of our 15,000 compositions for the voice, the piano and orchestra. Their titles and the character of the works are all indexed, and the vault is built to be water and fire proof.

The whole structure is of the most solid and substantial kind and adapted to the needs and the extensive trade of the company.

A Poor Piano.

If the John Church Company were really engaged in catering to the æsthetic departments of Music, their piano, known as the Everett, would represent a curious contradiction to a great music and music publishing concern; but the business of the John Church Company has from days immemorial been purely popular, as the publications of the house show. The foundation of the wealth of the house was laid in trashy church, congregational and Sunday school music books, and a fortune was made in that most disgusting rubbish, so repulsive to musicians, known as Gospel Hymns. Nearly all these publications have been consumed during a quarter of a century by people who are distinguished by the one fact of their unconquerable ignorance of music.

For all of this the John Church Company is not to blame as little as the owner of a boiler factory is to be blamed for the noise made in his establishment. People wanted this kind of popular rot and someone had to furnish it, and it fell to the lot of this company, its present owners having come to it by inheritance, and the success of the past few years is unimpeachable evidence of the business instincts and the mercantile intelligence that control the destinies of the company and that at the same time make this inheritance congenial.

In fact this is not a discussion of personal matters, but, on the contrary, an analysis of abstract principles. We all know that the board of directors of the

John Church Company consists of a set of honorable men, and that Mr. Lee is *par excellence* a man of tact and a gentleman. We are not engaged in discussing them, but the conditions in which for the time being their names are incidentally involved. They are not responsible for the poor taste of the public that devours to the extent of a million dollars per annum the terrible rubbish they print called music; neither are they responsible for the ignorance of people who will pay large sums for poor pianos that are just as devoid of music as those publications are. But to return to our mutton. We state again that the piano of the company is not a contradiction to the general character of the company's business; it is rather its complement.

The Everett small grand is a remarkably successful scale and a genuine surprise on account of its good features, such as tone quality and sympathetic touch. But this grand is a very small item in the piano business of the company. It is the upright to which we refer, and this same upright has on several occasions been condemned by THE MUSICAL COURIER.

It is sold to the general public at a price far above its value, and this is the chief grievance we have against it in the name of the legitimate piano trade. If held down to its price, and kept within its class, the Everett piano would represent no offense; but as it is consigned at a large figure and heavily backed by advertisement couched in extravagant eulogy, it is forced upon the public at a price that is uncalled for, considering its cost and quality, for the Everett is one of the low grade pianos of the East.

The people of the West should not be made to pay more for it than those of the East pay. It should not be driven into a fictitious position by the John Church Company, and purchasers should not be induced to pay \$300 and \$400 for this piano, when for such sums they should get a much better piano.

Made in large quantities, it carries with it the prestige of the great John Church Company, to be put into homes as a musical instrument, when it has no musical qualities whatsoever, and in the cheapness of its construction no musical qualities are ever expected.

It is, in short, nothing but a commercial piano of cheap grade, and it should never bring over \$250 retail, which is an excellent price and gives the company a good, legitimate profit with which they should be satisfied. People throughout the West can find many better toned pianos at that price, also fully warranted.

Levassor and an Idea.

The readers of this paper will be interested in the following dodger issued by the Levassor Piano Company.

Explanation of

AN IDEA.

In order to advertise and bring the SHAW PIANO prominently before the public we have adopted the "IDEA" which is published in the papers, see Cincinnati Post, namely:—

On April 7, 1894, at 2:30 P. M., we shall employ a messenger boy: who taking a silver quarter of a dollar, will start from our office which is about 100 feet from the street door, going up the stairway to the roof of our building which is four stories high, will drop the quarter from the front roof to the pavement of the street below, in front of the entrance door to our store.

The time consumed from the instant the boy leaves our office till the quarter strikes the pavement, (which will be anywhere from three seconds to three hours,) is open for CALCULATION, to all who send in CALCULATIONS accompanied with TWENTY-FIVE CENTS.

Each Calculation is NUMBERED and TIMED when received and filed away sealed, and will so remain till April 9, when they will be opened by the JUDGES appointed for the purpose, and who will also keep record of the time consumed in the travels of the quarter, and announce the result. You are privileged to make as many Calculations as you choose, but each Calculation must be accompanied with Twenty-five Cents. To the one whose CALCULATION FIRST RECEIVED in number and time, comes the NEAREST to the CORRECT solution of the problem, will be PRESENTED FREE, a

Shaw Piano Valued at \$425.

Send in your calculations soon as possible, either by mail or in person to

THE LEVASSOR PIANO COMPANY,

26 (KNABE HALL) WEST FOURTH STREET.

We also represent KNABE—HALLET & DAVIS—NEW ENGLAND and several other makes of PIANOS.

Baldwin.

With a consistency as remarkable as it is rare in the piano and organ trade the firm of D. H. Baldwin

& Co. adheres to its old line of instruments whose relative standing and importance have not been changed by the fact that the house has become identified with piano manufacturing on its own account. The Baldwin house retains control in its section of the Decker Brothers, the J. & C. Fischer, the Haines and the Estey pianos and Estey organs. Its line of manufactures embraces the Baldwin and the Ellington pianos made in Cincinnati and the Hamilton organs made in Chicago.

Here then is a variety of instruments that constitute a complete scale of qualities from the cheap, popular to the most artistic compass and all intermediary degrees. And with the Baldwin house the lines are strictly drawn, for under its superb administrative system no possibility exists of ever inducting one grade or character of instrument into its superior class.

A pamphlet recently issued gives the scheme of general distribution, showing the divisions and subdivisions of the four chief houses.

D. H. BALDWIN & CO.

Cincinnati, Ohio.....158 West Fourth street
Indianapolis, Ind.....95, 97 and 99 North Penn street
Louisville, Ky.....236 Fourth avenue
Chicago, Ill.....85, 87 and 89 Henry street

| EASTERN DEPT. | SOUTHERN DEPT. | WESTERN DEPT. |
|---|---|---|
| Ohio, Lower Michigan, Pennsylvania, New York, New England States, New Jersey, Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina. Applications for agencies or purchase should be made to the factories or D. H. Baldwin & Co., 158 W. Fourth St., Cincinnati, O. | Kentucky, Tennessee, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Arkansas, Missouri, South of the Missouri River. Applications for agencies or purchase should be made to the factories or D. H. Baldwin & Co., 236 Fourth Ave., Louisville, Ky. | For Indiana and Illinois applications should be made to D. H. Baldwin & Co., 95, 97 & 99 N. Penn St., Indianapolis, Ind. For Iowa, Northern Michigan, Wisconsin, Dakotas, Northern Missouri, Nebraska and all Western and North-western States to the factories of D. H. Baldwin & Co., 85, 87 & 89 Henry St., Chicago, Ill. |

A region practically unlimited for commercial purposes comes under the direct sway of the Baldwin house to develop all that is in it for the one purpose of supplying its inhabitants with musical instruments according to taste, culture and pecuniary possibilities. The methods pursued in accomplishing this are based on many years of intimate association with the peoples of this section and an experience in this particular line that finds no parallel in the trade.

Operating upon a line of mercantile ethics that admits of no criticism, the house of D. H. Baldwin & Co. represents to-day the embodiment of the best features of the piano and organ trade as it should be conducted in the specific and particular tendency it has developed in this country, especially in the West, for the West is the piano and organ absorbing section. Its organization has been evolutionary, and many years have passed since its experimental stages have made a permanency of what are now its principles of conduct. Upon these principles it will continue in its progressive path of development, followed by the best wishes of those who believe and who know that the piano and organ trade of the United States can be successfully conducted by the intelligent application of the most elevated laws of commerce.

The Krell Piano Company, of Cincinnati, is doing a satisfactory trade, and details of future movements of the house will in due time be published.

J. A. Norris, traveling for the Mason & Hamlin Company, was in Cincinnati and Chicago last week.

Charles Blasius.

CHARLES BLASIUS, for many years the head of the firm of Blasius & Sons, piano dealers, Philadelphia, died on Friday night at his home, 1101 Chestnut street, of paralysis of the heart, at the age of 72 years.

Mr. Blasius was born near Cologne, Germany. At a very early age he displayed marked musical talents and was thoroughly educated in that direction, becoming a skillful performer on the piano. He also qualified himself as a piano maker and was thoroughly conversant with the construction of that instrument in all its details.

Mr. Blasius came to this country when about twenty-five years of age and followed the vocation of a musician until he started in the piano business in Philadelphia.

He was one of the first agents for the Steinway pianos and continued the sale of them in Philadelphia for thirty-six years. Messrs. Steinway & Sons at one time regarded him as one of the largest and most valuable of all of their dealers.

Mr. Blasius leaves two sons Savin and Oscar, both of whom were educated in the piano business. They were taken into partnership a few years ago making the firm of Blasius & Sons.

The active interest taken by the sons made it possible for Mr. Blasius to practically retire, and for the past five or six years he has enjoyed the quiet life of a retired merchant, has traveled extensively and been comparatively free from business cares. His death will in no wise interfere with the business.

The funeral services took place on Monday last.

Beginning Life Anew.

THE music store of J. M. Kellogg was opened again to-day, as the result of his arrangement with his creditors, and business will be continued there as formerly. Several of the piano houses with whom he has done business for several years have expressed their confidence in him, and one of them, Jacob Brothers, sent him a check for \$100 to help him out.—Waterbury, Conn., "American."

In Town.

THE superb weather of last week seems responsible for the number of trade men who visited New York. Everybody likes to come to New York when the weather is fine. Here is the list of visitors:

Mr. H. M. Cable, vice-president Chicago Cottage Organ Company, Chicago, Ill.

Mr. E. N. Kimball, president Hallet & Davis Company, Boston, Mass.

Mr. E. E. Walters, Eastern traveler, Chicago Cottage Organ Company, Chicago, Ill.

Mr. C. C. Briggs, Jr., vice-president Briggs Piano Company, Boston, Mass.

Mr. W. H. Poole, of Poole & Stuart, Boston, Mass.

Mr. Chas. Keidel, of Wm. Knabe & Co., Baltimore, Md.

Mr. John C. Haynes, of Oliver Ditson Company, Boston, Mass.

Mr. E. Ambuhl, traveler, Chickering & Sons, Boston, Mass.

Mr. "Nat" T. Seals, of the Merrill Piano Company, Boston, Mass.

Mr. W. S. Tuell, traveler, Schubert Piano Company.

Mr. Howard, of Howard, Farwell & Co., St. Paul, Minn.

Mr. Chas. T. Sisson, traveler, Farrand & Votey Organ Company, Detroit, Mich.

Mr. Gallup, of Gallup & Metzger, Hartford, Conn.

Mr. D. C. Bond, traveler, Waterloo Organ Company, Waterloo, N. Y.

Mr. Geo. C. Adams, traveler, McCammon Piano Company, Oneonta, N. Y.

Mr. Painte, of Geo. C. Fleming & Co., Philadelphia, Pa.

Mr. W. H. Keller, Easton, Pa.

Mr. J. E. Hunt, Pawling, N. Y.

Mr. Nicholas Schneider, Albany, N. Y.

Mr. W. H. Grubb, Columbus, Ohio.

Mr. T. S. Beckwith, Petersburg, Va.

Mr. F. T. Woodford, Milwaukee, Wis.

Mr. W. L. Ray, Kansas City, Mo.

Mr. Leander Fischer, Philadelphia, Pa.

Mr. J. G. Ramsdell, Philadelphia, Pa.

Mr. A. H. Rintelman, Chicago, Ill.

An Investment.

ADVERTISER knows what he is about, and means business. Now is the time to talk business if you mean business, and you may be sure I do, as I shall pay no attention to any monkeying in reply to this.

I know how to make \$10,000 profit cash the first year on a cash capital of \$10,000, \$15,000 profit the second year, and then any reasonable larger amount, just as we may deem fit.

There are no millions in this, but a good profit and a large pile of money in 10 to 20 years. Look at Peter Duffy. For details answer, with full address, P. K. Jones, care of THE MUSICAL COURIER. I shall pay no attention to any fake answers.

The Trade.

—L. F. Brown has opened a music store in the Pacific House block, De Witt, Ia.

—Mr. A. J. Mason, of Mason & Risch, Worcester, Mass., is at present in Toronto, Canada.

—Mr. W. W. Kimball, of Chicago, left home last week to visit Asheville, N. C., for rest and recreation.

—Mr. T. G. Mason, of the Mason & Risch Vocalion Company (Limited), Toronto, Canada, is at present in Worcester, Mass.

—The music dealers of Kansas City have presented John W. Jenkins with resolutions of sympathy on the death of his wife.

—Mr. Alfred Dolge has been suffering from an attack of grip, and for a few days remained at home. He is now attending to business again.

—Mr. A. J. Mason, Jr., of Mason & Risch, Worcester, Mass., will sail Saturday for Europe for the purpose of regaining his health. His stay is not limited.

—Hello! Hello! Jack Haynes has had placed in his wareroom a long distance telephone. Call upon him at any time; he will be glad to see you or hear from you.

—A new music store has recently been opened in the Arcade, Cleveland, by the Standard Music Company, at the head of which is Mr. Albert Eastman, a well-known and popular music teacher of that city.

—At a fire in the Boody and Durie Buildings at Belle Plaine, Ia., on March 2, the store and stock of Shelp & Boody, music dealers, was damaged, the greatest loss being sustained by the drenching the stock received.

—The Washington Court House, Ohio, "Register-Democrat" says that a Mr. W. A. Kimberly will open a music store at that place. Is this the W. A. Kimberly formerly in New York connected with the New England Piano Company?

—The Schubert Piano Company have sold one of their highest priced instruments to the "Recorder, Jr." This will be given to the most popular school girl in the New York public schools. The contest will be by coupon ballots.

—Geo. N. Gruss, of Geo. Steck & Co., has been on the road in the interest of his house for the past week. He has taken in the principal points in Pennsylvania and some in New York State. His trip will extend through Canada. The general outlook of trade is much better, he reports. The result of his trip to the present time would indicate as much.

—A clever design has been brought out for enabling electric light to be thrown on the music board of a piano, even when no street mains are available. The lamps project from the front of the piano in the usual way, but the portable battery from which the current is derived, the switch and the necessary electrical connections are placed behind the music board. This is done by making the music board slope at a more pronounced angle, but it does not otherwise interfere with the working of the piano. The whole of the front can be lifted out, including the battery and the lamps, leaving the interior free for tuning, as usual. A lithanode battery is used, which, once in position, can be securely fastened with lock and key.—St. Louis "Globe-Democrat."

—A man about 50 years of age, well dressed and of respectable appearance, has been victimizing residents of the southern part of the city during the past two weeks out of small sums of money. He represents himself as the agent for a piano concern, of which, he said, the Union Trust Company was the administrator, the concern having gone into bankruptcy. He offered to deliver pianos at very reasonable prices, collecting a small sum in advance. Mrs. Wm. Islow, of 4012 Papin street; Richard Cole, 3719 Rutger street, and Mrs. Catherine Wilson, of 3727 Rutger street, are three of his victims, each of them having given the swindler \$2. The pianos have so far failed to arrive, and the police are looking for the man.—St. Louis "Star Sayings."

WANTED—First-class man for the road to sell at retail. Good position for the right man. Address, stating salary wanted, "Piano," care of THE MUSICAL COURIER.

WANTED—Position as retail piano salesman, either in New York or elsewhere. Floor position preferred. Twelve years successful experience. Address, M., care THE MUSICAL COURIER.

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WALNUT.

MAHOGANY.

ROSEWOOD.

SUBVENTIONS TO SALESMEN.

A RECENT event brought to light that a large concern had dismissed its leading salesman because of a suspicion that he had been in receipt of a commission or subvention from that manufacturer of pianos whose goods he was selling apparently in preference to any other make of pianos kept by his house. The suspicion proved, upon subsequent investigation, to have been false and merely conjectural, but it gave renewed zest to the discussion of the question: "Do salesmen in piano and organ firms receive subventions from some of the manufacturers whose goods they identify themselves with?"

As a general thing the salesman has his natural preferences. There are always some makes or kinds of pianos he, by inclination, would prefer to sell. This is a spontaneous feeling, either brought about by the character of the piano or the record it enables him to make because of its salable qualities, or the fact that the maker has shown himself particularly kind and gracious, or because the firm encourages the sales, in which the salesman endeavors to supplement that desire.

On the other hand there are cases when salesmen have an absolute repugnance to the handling of certain pianos, first because they dislike the goods, or because they do not represent such a profit as he is supposed to make, or because they do not prove satisfactory in usage, and subject him to subsequent troublesome ordeals, or because of real or fancied slight on part of the maker.

In both of these conditions the salesman discloses the usual idiosyncracies of ordinary human nature, and for any of the above reasons or manifestations he is not wholly responsible, nor should he be subject to suspicion because of them. And yet if it should become a general tendency to suspect piano and organ salesmen of being in collusion with certain manufacturers any of these peculiarities would tend to place the salesman in an unfavorable light although he is innocent.

It is best therefore to dismiss any and all suspicions of that kind and pay no attention whatever to the mutterings of those who make no secret of betraying publicly their opinions that certain salesmen, because they push certain pianos and reject certain others, are corrupt and are paid by manufacturers for exercising favoritism. We say it is best to dismiss such conjectures or suspicions, for they are absolutely uncalled for in nine out of every ten cases.

Who is it that can afford to conduct business on such principles—the corruption of salesmen? The salesman is not a permanent fixture in any establishment, and while in 1894 he may be selling certain pianos, in 1895 he may be called upon to use all his ingenuity in selling an entirely new line of pianos against his first line. The incessant and kaleidoscopic changes in the trade bring about constant displacements of salesmen, and if manufacturers who are in the habit of corrupting salesmen (granting for argument sake that manufacturers of such character exist in the music line) make the subvention an item of importance in their business they will not be able to depend upon the stability of the scheme simply because salesmen are constantly changing their places.

Moreover, to make a practice of subventions would involve the great danger of betrayal if any number of men became involved; the scandal could not be averted and the fact that no such practice has ever been traced to any one firm of manufacturers, but has merely been hinted at indiscriminately, is conclusive proof that no such practice prevails in the piano and organ trade. Manufacturers are exceedingly careful in their conduct toward the salesmen with the firms who handle their goods; there is a kind of *lex non scripta* to the effect that the salesman should not be consulted when a firm is approached to take on a new make of pianos or organs; it is the firm itself and not the salesman who selects the line and the salesman's duty is to sell, and that only.

Taking a general glance over the field, there does not appear to be any reason whatever for the sinister rumors affecting the honesty and standing of these men. Nearly everyone of them is at work endeavoring to make a reputation and build up his future, and nothing can be gained by insinuating that it is even possible for a manufacturer to buy the good will of any of them to the detriment of his firm or some of the other pianos or organs handled by his firm. Now

and then a stupid man will be discovered among them, one of the general class of fools who will sacrifice a career to gain a temporary advantage of some kind, but that will not take place in collusion with a piano or organ manufacturer, for among these men there are none who would place their names and their reputations in the custody of anyone for the mere sake of selling a few more instruments at one or two given points. Besides all this, as a matter of principle the great majority of manufacturers would not even entertain a suggestion of this kind, involving, as it necessarily does, corruption.

No; there is no subvention paid to piano and organ salesmen; the great trouble is that there is a scarcity of first-class men because the trade does not encourage their entry into the line by offering attractive salaries. If great salaries were paid, great salesmen would be found in abundance, and if subventions were paid we should find a large aggregation of rather "fresh" and "gorgeous" salesmen in piano and organ warerooms, instead of the quiet, demure and economizing men we now find, most of whom are constantly expressing their regrets that they did not select a more profitable line than that known as the music trade.

L Road on Wabash Avenue.

Chicago.

AS reported a few weeks ago in these columns, there is a movement on foot to extend the elevated railroad from its present line north, through Wabash avenue, passing nearly every piano and organ establishment in Chicago.

The following firms have signed the petition favoring the extension:

| | |
|--------------------------------|------------------------------|
| Chase Brothers Company, | Manufacturers Piano Company, |
| F. G. Smith, | J. O. Twichel, |
| Lyon, Potter & Co., | W. W. Kimball Company, |
| Chicago Cottage Organ Company, | New England Piano Company, |
| H. H. Northrop (Shaw), | S. Brainard's Sons Company. |

Lyon & Healy are opposed to the building of the elevated on the avenue, but there is a prospect that the opposition will be defeated, as more than 100 firms in various lines favor it.

Chicago Bargains.

THERE is considerable commotion in the Chicago trade because of the special bargain sales advertised all over the city on posters and in the daily papers by Lyon & Healy and by Hardman, Peck & Co.

Lyon & Healy publish a column special in the Sunday papers, and under a "Knabe" grand cut they say:

In the department of Grands values no less extraordinary are submitted, for both Parlor and Concert Grands are offered at the same relatively low prices as quoted upon other styles. Beginning at about \$200 and between that figure and \$500 seekers after this most perfect form of pianoforte have choice of a large number of superb instruments.

Their "Removal Sale" advertisements offer a reduction of from \$50 to \$250 from the price of new pianos.

Hardman, Peck & Co. are publishing the following kind of advertisements:

NOTICE.

Prior to our removal May 1 we make a general reduction of 25 per cent. from net prices in order to save the expense connected with the handling and moving of a large piano stock.

NOTICE.

In justice to your own bank account or pocketbook we ask you to call and convince yourself of the genuineness of this reduction, or write to us for a specified list of bargains.

These are followed by a series of aggressive replies from other firms, among which we find the following. The Manufacturers' Piano Company says this:

THIS IS NOT A REMOVAL SALE,
Nor a "Fire Sale,"
Nor a "Bankrupt Sale,"
Nor an "Alteration Sale."

IT IS A REGULAR THING.

We are not going to move,
but our Pianos must.

—WE MANUFACTURE—

WEBER. LINDEMAN. PIANOS. WHELOCK. STUYVESANT.

And have some great bargains
in these and other makes.

And then we find the Chickering-Chase Brothers Company launching out in great shape in this card:

PIANOS—PIANOS—PIANOS—
BETTER THAN A CLEARING SALE.

Our stock comprises the best pianos; made in our own factory; no dead stock to work off; only one profit and that a small one.

BETTER THAN A REMOVAL SALE.

WE SHALL STAY RIGHT HERE.

219-221 WABASH AV.,

Where you can find us six days in the week selling good pianos at the lowest prices.

EVERY DAY A BARGAIN DAY.

We do not make profit enough to make you a discount of \$250, but we can sell you a piano for \$300, and a good one, fully guaranteed in every particular.

BETTER THAN A FORCED SALE.

We have plenty of money and can sell on easy terms to responsible parties; eight large salesrooms filled with pianos, from a medium sized upright to a Concert Grand.

Examine all the removal, clearing, discount and all sorts of advertised pianos, then call and see our bright, clean, new instruments; prices and quality guaranteed, and you will buy from our immense stock the piano you want.

The W. W. Kimball Company, not to be left in the rear, doubles up and presents these two cards:

A NEW PLAN OF SELLING PIANOS.

ALL MARKED IN PLAIN FIGURES.

ONE PROFIT ONLY, as you buy from the LARGEST MANUFACTURERS in the world and save all profits of middlemen.

ONE PRICE and that invariably the lowest.

INVESTIGATE BEFORE BUYING.

KIMBALL PIANOS AND ORGANS

HIGHEST HONORS at the WORLD'S FAIR
And are used and endorsed by the
WORLD'S GREATEST MUSICIANS.

10
13
25

IT'S A MISTAKE

to think that any piano will answer for a beginner. From the first the ear should become accustomed to a true tone and the fingers familiar with a correct touch.

ADELINA PATTI
and other great musicians have selected
KIMBALL PIANOS

for personal use because they are faultless in these and other important requisites. You will make a mistake if you do not examine them before buying.

A peculiar kind of appeal to the common sense of the average buyer is put forth by Adam Schaaf, who says:

THERE IS NO SECRET PROCESS IN MAKING PIANOS. The materials which go to make a Piano are purchasable in the open market, and no manufacturer has a monopoly of the best material or the best skilled labor. We have capital enough to buy for cash and sell on time. We own our plant and being satisfied with a reasonable profit we are able to sell (QUALITY CONSIDERED) for less money than any other house in the city.

The new scale Adam Schaaf Pianos received the highest reward (sic!) at the World's Columbian Exposition.

Other firms follow in smaller cards, but the above are sufficient to show that piano buyers have a variety of advertisements to study at present in Chicago. The effect of it all is found in a brisk retail trade in that city.

—As previously announced in these columns C. K. Koenig has opened a music store at 5 South Sixth street, Reading, Pa.

—Louis E. Zeisler, of Sherman, Clay & Co., San Francisco, left there on March 1 for a four months' trip to the East and Europe on business for his house.

—Edward C. Dobson, banjo player and dealer in musical instruments, at 1399 Broadway, has brought action in the court of Common Pleas for absolute divorce from his wife, Louise, whom he married in 1883. He taught her the banjo, and pupil and master fell in love. She left him in 1888. Henry Sanders, said to be a wealthy married man, of Chicago, is the co-respondent. On allegations that Louise Dobson is in Paris, where she is said to be giving performances on the banjo, under the name of Louise Little, an order has been made for service of summons by publication.—Chicago "Herald," March 18.

—An original case of forgery was recently brought to light in Pittsburgh, where a number of forged checks bearing the same numbers, names and amounts as checks drawn by local merchants in favor of out of town parties were paid before the genuine checks were sent to the banks in the course of business. The forging of the various signatures was very cleverly done, and in no case was any irregularity suspected until the original check was presented. It is supposed that the forger obtained his information by robbing the mails, and the police and postal authorities are now at work on the case. F. Bechtel, the music dealer, is among those whose names were forged.



OFFICE OF THE MUSICAL COURIER,
CHICAGO, March 17, 1894.

First State Day at the Midwinter.

VERMONT is the first State in the Union to have a day at the Midwinter Fair in San Francisco. It is claimed that it was a rousing success. The weather was perfect and an immense crowd was in attendance. At the conclusion of Governor Markham's address Governor Levi K. Fuller, of Vermont, was introduced. After reviewing the early struggles and gradual advancement of the Green Mountain State, the speaker reverted to California. He said:

The prosperity and development of this great State of California has wrought the most astonishing results for the whole race, and this magnificent Midwinter Exposition shows that California's natural force is not abated, nor its vast resources impaired. One who had walked through the corridors of the Columbian Exposition till he was overwhelmed by the grandeur of the exhibits there displayed, when told of this contemplated exposition in San Francisco hardly knew whether to anticipate marvels or moonshine, but its projectors and promoters have done vastly more than they promised. The imposing display of industry and skill to be seen here is phenomenal in extent, as well as in the almost limitless variety of its claims to attention. Its wealth of beauty and art, its myriad and marvelous adaptations of nature's gifts and powers for the benefit of man, its gathering of the fruits of man's toils in the wild wood and on the sea, in the caverns and on the plains, from the mountain sides and in the cities are almost marvelous. Here are wheat and oats, all grasses and all grains of all seeds; trophies from the kingdom of corn, rye, flax, hemp and silk. Here may be seen the perfection from the realm of the apple, pear, peach, plum, quince, cherry, lemon, orange, and indeed the product of all vines and groves and orchards. Here are rare and costly woods placed by the side of sections of the gigantic trees of your Mariposa grove. Beside these are the plough, the mower and the reaper and all implements of forest culture and husbandry; indeed there seems to be everything that is used to bring from the earth food, clothing and shelter for man. Here are clustered all appliances for utilizing the power of water, steam and electricity.

The amazing triumphs of human inventive skill that have come from the industries, which are as many handed as Briareus, are placed beside the discoveries of the science which is as many eyed as Argus. The display is certainly a great and wonderful one. There will doubtless come through this Exposition a great enthusiasm, which will manifest itself in a revival of public spirit and patriotism. As you each stand in the midst of it all and proudly repeat, "I am a Californian," there will certainly come a renewal of your devotion to all that will promote the future greatness and prosperity of the State. The Exposition is a triumph such as could be accomplished only in America by true Western energy and well directed zeal. Indeed, the qualities which are everywhere shown in the development of California are pre-eminently American qualities. Within less than half a century these qualities have conquered from its primeval condition this fair section of the country, until art now finds here a peaceful asylum, and science a chosen seat, and learning and culture a home. It is true that California has every advantage of climate and soil and resource. It has numerous valleys where semi-tropical fruits and flowers are spread out in panoramic beauty and all the air is pure, balmy and life giving, where standing beneath the orange blossoms and looking toward the mountains that skirt the valley one may see how

The snow creeps down the mountain,
The flowers creep up the slope;
And seem to meet and mingle
Like human fear and hope.

But while the State may have every advantage of soil and climate and resources, while its fields may yield the most abundant harvests and its mines open up the richest veins of metal and its landscapes ravish the eye with their beauty, yet the real secret of the highest success and the surest guarantee of the most permanent prosperity is not so much in these things as in the application of those qualities which aim at the moral and mental growth and elevation of the people. I greatly rejoice in the evidences that are everywhere seen of the operation of these qualities here in San Francisco.

It has not been my good fortune to visit this city for twenty-three years. But I find that the city's development and increase of population and enrichment in all that makes a city truly great far exceed all that might have been predicted of it twenty-three years ago by the most sanguine enthusiast. In the growth of an American city there are three stages; First, there is the gathering of the adventurous spirits, who dare to pull up by the roots the tendrils that bind them to home as they go to settle where great possibilities open to their vision; then as the city grows there is a wild rush and struggle to get the benefit of commercial prosperity and the profits to be gained from the incoming population. In these two initial stages the city is dominated by the spirit of greed and gain, but in the third stage, with the development of the educational and religious element it comes to pass that the dull mass of mere matter is dominated by the moral impulses of the heart and the intellectual power of the mind. San Francisco has reached this last stage, and has taken her place among the great cities of the land, because of the character, energy, integrity and thrift of her citizens, through which the city has been lifted to the lofty place it holds to-day.

It is devoutly to be hoped that as the California of to-day indulges in a just pride in the splendid evidences of her matchless growth, as seen in the superb exhibit of this Midwinter Exposition, she may remember that by the side of every right and privilege and enjoyment there is placed a corresponding obligation to preserve and increase and transmit these blessings to those who shall succeed to the

inheritance, so that those of the future may speak as gratefully as those of the present, as we speak gratefully of those of the past.

These memories of 23 years are as a pleasant dream. We seem to hear again the words spoken in our ears by many sons and daughters of Vermont, then sojourning in the land of sunshine, fruit and flowers and precious metals: "This is not our home; beyond the mountains and plains is the one we love, and there in our golden days we hope to wend our steps."

Bringing, as I do, the greetings of the old Green Mountain State to you, her loyal children, I am commissioned to whisper the loving words of dear ones at home, that the latch string still hangs upon the outer door, singing the merry love song of the absent as it floats softly in the breezes, telling the story of welcome, as at the gentle touch of the outstretched hand the door swings lightly upon its hinges in the day of your joyful return.

Governor Fuller left Portland, Ore., on Wednesday or Thursday of this week after completing a Pacific coast trip, and it is expected that he will be in Chicago to-day.

Another Change.

"The Reeds," as they are familiarly, and respectfully too, called in this city, have made another move forward. Some time ago they had an arrangement made for a plant at Belt City, near Aurora, but in consequence of the financial depression this arrangement fell through, as the parties who agreed to build the factory were unable to carry out their plans. This, however, in the long run, may be a very good thing for Messrs. Reed & Sons, as they have now secured a factory at Dixon, Ill., which is in every respect a model one for their business.

The building is a three story substantial brick building, with a slate roof, 50x125 feet in extent, with an "L" or power house 35x50. It is already supplied with a steam engine and boiler, elevators and other accessories necessary to the comfort and convenience of the workmen. Accompanying the factory is a plot of ground consisting of upward of two acres. The factory is elegantly situated on the line of the Northwestern Railway at the junction of the Illinois Central, switching facilities are ample, the town itself is beautifully situated on the Rock River, about the same distance from Chicago that Rockford or Oregon are, which means a journey of from two and a half to three hours.

The beauty of this transaction for Messrs. A. Reed & Sons is the fact that this valuable plant becomes their absolute property at once, without any qualifications which will endanger their title. They will take possession of it immediately, and so arrange matters that the production of goods shall not be interfered with, and after May 1 they will have no factory premises in the city of Chicago, but will be located, as stated in the last week's issue of THE MUSICAL COURIER, in their new warerooms in the Iroquois Building on Adams street. Some other arrangements may soon be consummated with this house, who are now showing so much enterprise, which will also be interesting to the public when concluded.

Mr. Charles Stanley, their very efficient superintendent, who has so ably carried out the plans and improvements which have been introduced by the Messrs. Reed, will have charge of the new factory, and it is safe to say that with him in charge and with Mr. Henry Reed and Mr. John Reed to look after the other parts of the business success is unavoidable.

Their success will also be emphasized by the quality of the goods which they produce, which so far they have not been able to turn out fast enough for the demand.

That Notorious Bent.

Mr. Geo. P. Bent has gone to West Baden, Ind., for the benefit of his health and to obtain a necessary relief from business. Some people may say that this was made necessary by the efforts which Mr. Bent made in writing the recent article which was published in THE MUSICAL COURIER, which is absurd, as Mr. Bent has got more in his head on the same subject whenever he feels it necessary to speak; and just wait for the next blast.

But what is more important to Mr. Bent than discussions of economics is the "Crown" piano, an instrument daily growing in favor with the trade. The "Crown" is a piano that gives the dealer a chance to appeal to a musical constituency, for its tone and touch are musical and of a kind that makes friends among musicians. Being well built in every particular, the "Crown" can be warranted as a piano that will help the dealer who helps himself in securing its representation.

Grollman Business Reorganized.

Mr. Otto A. Olson, who recently purchased the plant, &c., of the Grollman Manufacturing Company, announces that he will soon publish an eighty page catalogue in which he will illustrate a large variety of piano stools, among which will be some very novel designs. In his scarf department Mr. Olson is quite up to date. After the first of May he will move into larger and more convenient quarters, in a building located at Carroll avenue and Union Park Place. This is right close to the Lyon & Healy factory, and can be reached in about ten minutes from downtown by taking the Lake street "L" road to the Sheldon street station.

Mr. Olson says he has done a very good business so far, taking into consideration the condition of trade, and claims that he is in a position to produce stools and scarfs on as economical a basis as anyone.

"Mistakes Will Happen," &c.

A strange and unaccountable typographical error occurred in our article on Story & Clark in the last issue of THE MUSICAL COURIER. Instead of the catalogue being the "first" which the house has issued, it is we do not know what number; for, as stated previously, their list of catalogues would make a good history of the house. Oh, no; it was not the "first," although it was the "finest." It is the last one they have finished, but not the last one which they will issue. To go through their catalogues from 1884 to 1894 constitutes a study of the development of the reed organ in America.

Will Make Another Effort.

The desire on the part of the Century Piano Company, of Minneapolis, Minn., to remove the plant of the Anderson Piano Company from Rockford to the former named city has already stimulated the citizens of Rockford, headed by Mr. John Anderson, to make one more endeavor to raise the necessary funds to retain the factory at Rockford.

An article in a Rockford paper stated that if they are successful in retaining the plant in Rockford a warehouse will be opened in Chicago, and that Mr. H. N. Starr, who through his office as receiver of the old company has become perfectly familiar with the company's business, will become secretary of the new company.

Mr. Anderson himself is in favor of remaining at Rockford, for the reason that he considers the shipping facilities much better than they would be in Minneapolis.

The article also praises the Anderson piano highly, and states that Mr. Paulson says that the Century Company are in a position to handle 300 pianos per year.

Wanted a "Linoleum"

Another Mrs. Partington has been discovered by the attendants in the Lyon & Healy house in this city. They are, as is well known, the representatives of the Æolian organ, and are advertising them quite extensively. A lady called in there recently and desired to see the "Linoleums."

Gone Into the Wholesale.

Mr. A. E. Whitney, recently of St. Paul, Minn., where he represented the W. W. Kimball Company's line of goods, is in the city this week. Mr. Whitney states that he is entirely out of the retail business and will take charge of the wholesale business of the Kimball Company in the Northwest, with headquarters on Seventh street in Minneapolis.

The Conover in St. Paul.

Mr. Nathan Ford, who recently made arrangements with the Chicago Cottage Organ Company to represent their line of goods in St. Paul, Minn., reports an excellent trade on the Conover piano, his first week's business resulting in the sale of four of these superb instruments. There is no piano that can be handled by dealers to-day with more satisfaction to themselves and their trade than the Conover. The Nathan Ford Music Company will find this statement corroborated by the facts as they will now transpire.

Wm. Carpenter Camp.

"Like father, like son" is an old adage, which is faithfully manifested in the person of Mr. Wm. Carpenter Camp, the younger son of Mr. I. N. Camp. To say that he is like his father indicates that he is of fine appearance, of an equable temperament, and pleasing in his address; he is also well educated and has already had considerable experience in the business, which will only take time to develop into the accomplished man of affairs.

Young Mr. Camp is at present engaged in looking after the retail department of the Estey & Camp house, and it is quite a sufficient endorsement to say that his conservative father is well pleased with his success thus far.

Meyer & Weber.

Last week we had an article on a house which began business in January, 1893. Facts proved that it was possible to succeed, even in one of the worst years for business the country has ever seen, when goods are right and affairs properly and skillfully managed. This week we purpose giving a short history of another young house, the proprietors of which, in their own unique way, without noise or ostentation of any kind, have also thriven.

It is only a few years since that two young men, the one a salesman and tuner for an old house, the other also a tuner, determined to begin business for themselves, on a limited capital, but with unlimited faith in their own ability. The senior member of the concern, if such a distinction can be made, is Mr. Christ Meyer, the other partner is Mr. T. F. Weber, and they adopted the style of Meyer & Weber as their firm name. After renting a modest room on the second floor of 178 Wabash avenue they began operations. Thoroughly conservative in their methods, they depended upon their own individual efforts, and went to work with a will. Results have proved the old saying, "Where there's a will there's a way," and up to the present time no one year, not even '93, has passed without seeing a good substantial increase in their business and their capital.

They have now enlarged their store to double the former size by taking the same amount of space in 180 Wabash

WISSNER

GRAND AND UPRIGHT

PIANOS.



Used in public by the following Artists during the Season 1893-94:

BEEBE, MR. CHESTER H.
BRUCHHAUSEN, MR. CARL.
BUDELL, MISS JENNIE.
DUFFT, MR. CARL E.
DUKE, MISS CURRIE.
FIQUE, MR. CARL.
FISCHER, HERR EMIL.
JUNG, MR. HANS.
KING-RIVE, MME. JULIE.
KLEIN, MR. BRUNO OSCAR.

KRYMER, MISS KATHRYN.
LOME-DORLON, MRS. MATTIE.
LORETZ, MR. JOHN M.
MARCY, MR. CHARLES H.
MATERNA, MME. AMALIA.
MIERSCH, MR. JOHANNES.
MIERSCH, MR. PAUL.
NAVARRA DE, MISS EMILIA.
NOACK, MISS KATIE.
PETERSEN, MRS. ALFRED.

PETZET, MR. WALTER.
RICHARDSON, MR. WILLIAM.
RIEGER, MR. WM. H.
SALAZAR DE, MR. PEDRO,
SCHROEDER, MR. HENRY.
SEIDL, HERR ANTON.
SUMMERS, MRS. MARIE ANTOINETTE.
THALLON, MR. ROBERT.
TITUS, MASTER EVERETT.

OFFICES AND WAREROOMS:

Wissner Hall, 294, 296, 298 Fulton Street, Brooklyn, N. Y.

FACTORIES AND UPTOWN WAREROOMS:

552, 554, 556 558 State St., Brooklyn, N.Y.

BRANCH WAREROOMS:

80, 82 Montgomery St., Jersey City, N. J.

avenue, which gives them ample room to carry a stock of 75 pianos, which includes several grands.

Clever, honest and thrifty, Meyer & Weber are entitled to the utmost respect from all reputable manufacturers, and that they have the confidence of their customers is evidenced by the increase in their business with hardly other aid than their own personal efforts.

New Agency.

Whenever Lyon, Potter & Co. or any other Chicago house takes on a new piano or organ you will find the news published in these columns, and "if you don't see it in these columns it ain't so." See?

Not Yet Sold.

The plant of the Columbian Organ and Piano Company was advertised to be sold on the 15th, but in consequence of the unsatisfactory offers which were made for it, it was withdrawn and the time extended to the 26th. It is more than probable that the time will be extended beyond that date. There is no doubt of this being a good opportunity for some one to get a good factory. Sealed proposals will not be considered.

Conway East.

There is a place in New Hampshire called East Conway, which has nothing whatever to do with Conway of the W. W. Kimball Company, who was East last week, particularly in Washington.

In Town.

Mr. O. W. Owen, of McHenry, Ill.; Mr. John Hea, of Freeport, Ill.; Mr. A. A. Fisher, traveler with the Kimball Company; both the Messrs. Kops, of Grand Forks, Dak.; Mr. W. H. Currier and wife of Toledo, Ohio, for the purpose of attending the opera; Mr. A. L. Bond, of the Fort Wayne Organ Company, of Fort Wayne, Ind.; Mr. Lew H. Clement, of the Ann Arbor Organ Company, Ann Arbor, Mich.

The Last Illinois Incorporation.

Moline Organ and Piano Company, Moline; capital stock, \$10,000; incorporators, C. G. Thielen, Peter Peterson and Gustaf Swendson.

Miscellaneous.

Mr. J. V. Steger goes East to-morrow, his trip having been slightly delayed.

Mr. A. M. Wright, of the Manufacturers' Piano Company, is taking a short trip through the West, and will be gone a week or ten days.

Mr. F. Ramacciotti, the New York string winder, has been visiting the Canadian piano manufacturers, and has been here.

Major Howes, of the Hallet & Davis Company, returned to the East via Detroit, Mich.

Please look at the date of this letter to get your cardinal points right, otherwise you will get mixed.

Mr. Harger is well.

Dr. Ziegfeld is still alive, notwithstanding sudden attacks. In fact he is very busy.

A handsome crayon of the late Geo. W. Lyon, exceedingly lifelike, has just been received from the artist and is now to be seen in the office of Lyon, Potter & Co.

Mr. Calvin Whitney is due in Norwalk, Ohio, March 19.

Mr. Healy, of Lyon & Healy, may be found in the East this week.

Special discount and removal sales continue to be widely advertised and announced on big posters all over this section. They are detrimental to future business and certain firms have secured specimens to use hereafter against the pianos now advertised at such sweeping reductions by the three firms here. These firms are Hardman, Peck & Co., Lyon & Healy and the John Church Company. Of course they know what they are about, but others propose to make it hot hereafter; yet a hot hereafter does not intimidate the average piano man.

Happy Mr. Heppe.

CARDS are out for the approaching marriage of Mr. Florence J. Heppe and Miss Frances McDowell. The ceremony will take place at the Spruce Street Presbyterian Church, on Wednesday, the 28th inst., at 6:30 o'clock. The wedding reception will be held from 7 to 9 o'clock at the residence of Mrs. McDowell, mother of the bride, at 1911 Chestnut street.

Mr. Florence J. Heppe is the junior member of the firm of C. J. Heppe & Son, piano dealers, 1117 Chestnut street, Philadelphia.

He is well known in Piano row for his business ability, enterprise and original ideas. He occupies an enviable position in church and society circles.

Miss McDowell is the daughter of the late Marcellus McDowell, president of the Durham Tobacco Company, and her family are among the wealthiest in the State, a fortune of several million dollars being left by Mr. McDowell at his death. The young lady is in the front rank of the younger philanthropists of Philadelphia, and her charities are commensurate with her abundant means. She is exceedingly comely in appearance and amiable in disposition and is a favorite in the high society in which she moves.

HALLET & DAVIS

And the W. W. Kimball Co.

AFTER negotiations lasting a few weeks, the Hallet & Davis Company have arranged with the W. W. Kimball Company, of Chicago, to take charge of the wholesale handling of their own piano from the Boston office. The following States embraced the territory formerly controlled by the W. W. Kimball Company:

Illinois, Wisconsin, Missouri, Iowa, Minnesota, Kansas and Nebraska.

These States will now come under the direct control of the Hallet & Davis Company, whose future disposition of trade in that section will be duly announced, for plans are already in progress for special work to be done with the large array of dealers handling the piano.

There will be no Hallet & Davis branch in Chicago and for the present the Kimball Company will continue to sell Hallet & Davis pianos locally with the mutual understanding that both sides are at liberty to make such changes as circumstances may dictate.

For more than a quarter of a century these two firms have had mutual interests, some of which will continue, for both of them are associated in stock companies selling their instruments. The change, which was unavoidable, was made with the utmost good feeling, not the slightest friction having been occasioned; but, on the contrary, both sides indicating their desires to be of service to each other if opportunity should arise.

The Hallet & Davis piano has a remarkably valuable reputation from a commercial point of view among the musical elements of the West particularly, and this will be utilized to its fullest extent.

The W. W. Kimball Company is launched in complete form with the pianos and organs of its own manufacture, its factories being in such condition now that no difficulty is experienced in making the instrument in such quantities as the trade may demand.

It was therefore in justice to both companies that the altered conditions should be viewed from a practical standpoint.

Notice of Withdrawal.

THE copartnership heretofore existing between M. A. Malone & Brother is this day dissolved by mutual consent, G. B. Malone withdrawing from the firm; M. A. Malone buying the interest of G. B. Malone and assuming all liabilities of the firm of M. A. Malone & Brother. Those indebted to the firm will settle with M. A. Malone, who solicits the continuance of their generous patronage at the same place of business, 130 Main street, Columbia, S. C.

M. A. MALONE,
G. B. MALONE.

COLUMBIA, S. C., February 20, 1894.

To the Public:

My health and business relations in Georgia have necessitated my withdrawal from the above named firm. I solicit the same generous patronage bestowed on us to be continued to the new firm.

G. B. MALONE.

Rice Musical String Company.

IT is announced elsewhere in this issue that Otto Schindler's connection with the Rice Musical String Company has been severed.

John Bingindorf has been for the past ten years the head of the factory employees and has now been promoted to the position of superintendent, made vacant by the dismissal of Schindler. Mr. Bingindorf is a thoroughly practical string maker.

Thos. Nelson, Jr., the secretary of the company, reports that their business is steadily on the increase and that the year 1893 was no exception.

Their business is almost entirely with the largest general musical merchandise houses throughout the country. Orders are placed for wound strings the size of which seems almost incredible. One within the past week footed up 1,269 gross, or 182,736 strings. This order came from a Western house, and Mr. Nelson stated it was not an unusual one for them to place.

The Rice Musical String Company make a specialty of pure silver violin and cello strings, also silk wound guitar and banjo strings.

The Seidl and Metropolitan orchestras, the Bass Club and

other organizations have found the strings made by this concern equal, if not superior to almost any other make, and use them extensively. Harpists speak highly of them.

—It is reported that Alexander Paul has retired from the Standard Musical String Company, of Andover, N. J. The firm will continue business under the superintendency of Mr. Paul's son.

—Mr. Otto Schindler, who came from Boston about a year ago to take the superintendency of the Rice Musical String Company, 157-159, West Twenty-ninth street, was dismissed from the employ of that concern on March 14. No particulars are given for publication.

—Mr. A. E. Stone, Raleigh, N. C., has been appointed representative for the sale of the Kranich & Bach piano by Mr. Felix Kraemer in the territory formerly held by the North State Music Company. All outstanding accounts, &c., held on the books of the old representatives pertaining to the Kranich & Bach piano have been placed in Mr. Stone's hands for adjustment. Mr. Stone has been connected with the North State Music Company, and was formerly with the Phillips & Crew Company, of Atlanta, Ga.

"KINETOSCOPE"

Is the name of Edison's latest and most "wonderful" invention. Like the phonograph, it's "way ahead" of all his former inventions.

But this is the age of progress—the "get there" or "get left" period—one or the other.

No "nigger on the fence" these times. Somehow we have a liking for "getting there." Our new style "B" for instance. Don't know of anything ahead so far. Think you'd say the same. No harm in finding out.

We'll stand the racket.

WESER BROS PIANOS

520-528 West 43d St., NEW YORK.



OTTO A. OLSON, PIANO STOOLS AND SCARFS,



21 TO 41 ALBERT STREET,
(After May 1, Carroll Avenue and Union Park Place)
CHICAGO, ILL.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

STERLING ORGANS

These Cuts represent a few of the New Styles just brought out.



THE PATENT MOUSE PROOF ATTACHMENT ON PEDALS.

PEDALS are covered with our Patent Metal Mouse and Dust Proof device, which makes the organ absolutely mouse proof; a feature more desirable than any other one thing except that of the tone. There are many so-called mouse proof organs, but none so perfect as our Metal Mouse and Dust Proof Attachment, used in all of these New Styles. The Cases are so constructed as to have no opening anywhere, except that which the Mouse Proof Attachment thoroughly protects.



CASE No. 35.



CASE No. 25.



THE CATHEDRAL.

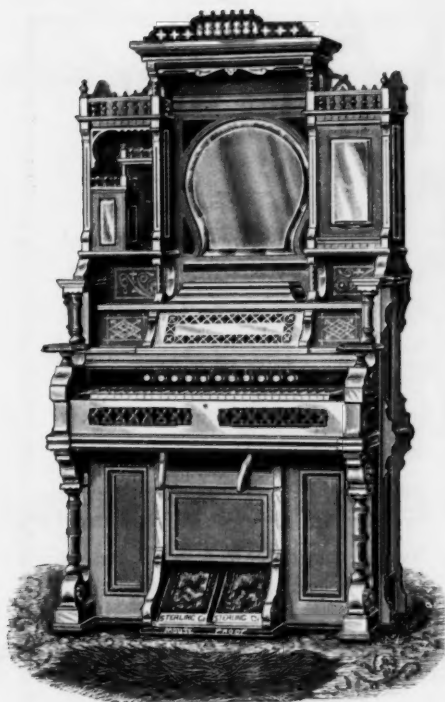
Six sets of reeds and coupler; five octaves—two sets of two octaves each, and three sets of three octaves each; sub-bass of one octave and octave coupler; thirteen stops.

THE NEW SYSTEM of TUNING and VOICING gives a quality of tone the equal to which can be found in no other. The action is light and very elastic. The reeds in every part of the scale are free and respond to the slightest touch of the key. The bellows is large and powerful; the pedals work so light any child can operate them with ease.



BACK VIEW OF THE CATHEDRAL.

CASES ALL MADE IN BOTH WALNUT AND QUARTERED OAK.



STYLE 1001.

The Most Beautiful and the Most Complete Organ made.



VESTRY.

THE STERLING COMPANY, Derby, Conn.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XXII.

Mr. E. A. Francis, of Cedar Rapids, Ia., has commenced in his local paper his series of "Piano Talks."

The idea seems to me to be a very good one if it is carefully followed up. Mr. Francis should strive in each talk to give some useful information about pianos, and to sandwich his own business between this information and a little pleasant talk. I reproduce the first of these talks which has been sent to me:

PIANO TALK, No. 1.

I sold five pianos myself last week. But then there's nothing remarkable in that. I would sell more if all who buy would investigate my prices and goods. One sale will serve to illustrate. Dr. Loizeaux, of Dysart, had a Braumuller, Bush & Gerts and Kimball in his house on trial, and sent his wife and daughter to see the A. B. Chase and bought one. Now when you're asked over \$300 for a piano don't buy it because the case looks nice and the agent tells you it took the highest award at the World's Fair. Come and compare it with the A. B. Chase and Vose & Sons, and read the full text of their award. E. A. FRANCIS, State Agent. (Lyon, Potter & Co., Chicago.)

178 First avenue.

I think it is a mistake, though not a serious one, to mention competing pianos. It may strengthen the impression in some minds, but on the other hand it advertises those pianos just that much. I would prefer putting all my thought and strength on the goodness of my own piano without saying that it was better than any certain one. Comparisons in pianodom are likely to become very odorous.

In Washington E. F. Droop & Sons are doing some good advertising for the Steinway piano. The one reproduced here is very striking and will undoubtedly attract attention.

3000 B. C

E. CABLER.

A. B. CHASE.

C. BRIGGS.

MATHUSHEK.

The great Pyramid at Cairo is surrounded by many smaller ones which are also remarkably well preserved. Even so have we associated ourselves with pianos of other manufacturers which, though not possessing the world-wide fame which the Steinway enjoys, are nevertheless fine and durable instruments, as they are built up according to the soundest principles of piano construction. The are all warranted for the full term, kept in tune free of charge for one year, and sold either for cash or on easy monthly installments. PIANOS EXCHANGED. BIG VALUES ALLOWED.

STEINWAY & SONS

For over Thirty Years Sole Representatives in the District of Columbia.

E. F. DROOP & SONS

1857. 1894.

925 Pennsylvania Avenue is where our salesroom is located. Phone, 1108.

925 Pennsylvania Avenue is where our salesroom is located. Phone, 1108.

The principal fault in it is that it does not look readable. There is too much of it. It may be effective on the principle that if people are interested in the Steinway piano they will read it, but there are people whose interest could be developed by a proper construction of the "ad." without losing its effect on those who are interested.

The A. B. Chase pianos are getting a great deal of advertising throughout the country. Two of the best that I have seen are the following:

"THE A. B. CHASE PIANOS"

Have attained a position in The Musical World second to No Piano on the market to-day.

WHY?

Because—For tone quality they have no equal.
 Because—For power and singing quality they have no equal.
 Because—For evenness of touch, of action they have no equal.
 Because—For durability and good workmanship they have no equal.
 Because—For beauty of design and finish of cases they have no equal.
 Because—For The Chase is the only piano in the world with the Octave Pedal, with which effects heretofore unattainable on a piano can be obtained. You are cordially invited to our salesroom to see and hear this acme of pianos. We have just received a fine line of them.

Very truly,
MILES & STIFF CO., The Grand.

THE WONDERFUL A. B. CHASE OCTAVE PEDAL PIANO!

All are invited to call and hear it at

PHILIP WERLEIN'S,
 135 CANAL STREET.

A Phenomenal Piano.
Responsive Tone.
Atttractive Case.
Artistic Designs.
Esthetic.

WEBER,
MATHUSHEK

Berilliant.
Bewitching.
Beyond all others.
Buy it because
Best of all.

PIANOS.

Carefully regulated.
Captivating to artists.
Correct in all points.
Criticism invited.
Cannot be excelled.

PIANOS.

This ad., which I wrote with no particular organ in mind and which appeared in "Hints No. 2," has been found by Mr. Forbes to fit the Chicago Cottage Organ to a great nicety:

SPEAKING OF ORGANS.

As a moderate priced, easily played and wholly desirable musical instrument the REED ORGAN has no equal. There is a great deal of music which can only reach its best when reproduced by the rich, melodious tones of a good organ.

There are many different organs in the market—some good and some abominably bad. The one we sell, "THE CHICAGO COTTAGE," we have thoroughly tested. We have sold hundreds of them with never a complaint. We feel safe in guaranteeing it to give you perfect satisfaction, and you are safe in buying it.

E. E. FORBES,

DEALER IN

**Pianos, Organs, Sewing Machines
 and Typewriters,**
ANNISTON, - ALA.

Mr. P. H. Stephenson, of Gallipolis, has been using my ready made "ads." This is what he says—pleasant, isn't it?

I desire to say with regard to your ready made ads. that I consider them just the right kind to bring trade. They attract the people and are bound to win. They are a wonderful help to me, and I intend to use them constantly in future. I thank you. I send you by this mail two papers, one the Mount Pleasant, W. Va., "Register," and the other our (Gallipolis) daily "Journal." Yours with best wishes,
 P. H. STEPHENSON.

An advertisement from Smith & Nixon, Cincinnati, appears in the "Times-Star," of that city. It occupies the best position on the first page of the paper, and the display is very loud. Smith & Nixon are so well known in Cincinnati that nobody would think of buying a piano without considering them. Besides this, they undoubtedly have a very fine line of instruments. Still, I think the following "ad" could have been very much improved upon.

A FEW

CHOICE UPRIGHTS,

Slightly used, as good as new, and fully warranted, will be sold at **SPECIAL PRICES:**

SMITH & NIXON,

76-78 W. FOURTH STREET,

The only authorized representatives in the city for the

STEINWAY,

GILDEMEESTER & KROEGER,

WEBER, KURTZMANN,

And other High-Grade Pianos.

Correspondence Solicited.

It has the fault that I have found in so many piano "ads"—that of indefiniteness. When you get through reading it, you find that it really has told you nothing in particular. "A few choice uprights, slightly used, as good as new, fully warranted, will be sold at special prices" sounds as if it meant something, but it does not. Special prices might be anything from \$25 to \$1,000, and prospective piano purchasers could not tell from the "ad." whether his own needs would be met in the sale or not. If a certain lot of pianos are to be sold at a special sale, there are certainly fixed prices for them. If so, why not use them? This particular lot of pianos may be sold by this particular "ad." but I believe the result would have been more quickly accomplished by a more direct "ad."

HARD LUCK.

It seems that we overestimated our ability to dispose of second-hand pianos. At any rate there has been a steadily growing accumulation of them till now we must be rid of them—no matter where our profits go. There are nearly fifty of them, good, bad and indifferent. They've all been overhauled and repaired, and are as good as they can be made—some about as good as new.

There are—
 (Follow with list and prices.)

JONES & CO.,

PIANOS AND ORGANS,

217 SMITH STREET.

Patti Buys a Vocalion.

THAT the Vocalion has rapidly come to the front goes without saying. Some few months since we drew attention to the importance and value of the instrument to the operatic and theatrical world, and predicted it was only a question of time before its use in this connection would be universal. We were not alone in this conviction, and we are not alone now. Only recently Mrs. Patti, accompanied by Mr. Nicolini, called at the New York warerooms of the company, and purchased one of their \$1,500 two manual instruments, with instructions to ship per steamer Campania, which sails Saturday, March 24.

The Mason & Risch Vocalion Company, Limited, are to be congratulated on this fresh recognition of the tonal beauties of their instruments.

Arthur Lewis, alias E. Dorsett.

"ARTHUR LEWIS," whom Judge Smith, of Department One, will sentence on Monday morning for embezzlement, is evidently one of the boldest crooks in the country, judging from his past record.

Shortly after his arrest A. W. Fisher, of the firm of Fisher & Boyd, piano dealers, caused to be inserted in THE MUSICAL COURIER, of New York, a description of Lewis and his method of operating, and recently G. W. Strobe & Co., a firm of Kansas City, answered Mr. Fisher's article and inclosed a photograph of the young embezzler. The picture is that of Lewis, but the letter states that the convicted man's right name is Emsley Dorsett, and "Arthur Lewis" is the name of one of Dorsett's most intimate friends, now in Texas.

Strobe & Co. also stated that Dorsett also sold two pianos for them for which he received the cash and he immediately skipped out with the money.

When Lewis, or Dorsett, was arrested and brought to this city his clothing was carefully examined by the officers, and his linen was marked "Dorsett." He claimed, however, that his true name was Arthur Lewis, and accounted for the appearance of the other name on his linen by stating that his laundry had become exchanged in Denver and he was forced to leave it there.

The court will probably send the young man to prison for a long term of years, unless his attorneys succeed in obtaining a stay of execution, a proceeding not altogether improbable.—Los Angeles "Express," February 22.

Arthur Lewis, the young man who embezzled quite a sum of money from the Fisher & Boyd Piano Company, stood up for sentence yesterday morning in Department

One and listened to the words of the court that made him a convict for the next five years. Attorney Edgerton made a motion for a new trial, but this was promptly overruled, and Judge Smith ordered that Lewis be confined in the State prison at Folsom for five years. It was thought that an appeal would be taken on the grounds that the defendant had once been tried and acquitted of the same offense, but this idea seems now to have been relinquished.—Los Angeles "Times," February 27.

Beatty Must Stand Trial.

JUDGE WHEELER, of the United States Circuit Court in Vermont, has handed down an opinion in the case of the United States against Daniel F. Beatty, the maker of parlor organs, at Washington, N. J., in which he holds that an indictment found in Vermont is good and that his trial shall be set for May 15, at Windsor, Vt. The offense for which Beatty was indicted in Vermont was the sending of circulars through the mails offering to sell an elaborate organ for \$50, declared to be worth \$100, and on account of which representation Ned E. Sawyer, of Felchville, Vt., holds that he was defrauded out of his money, the goods offered for sale being worth about \$15. Beatty was arrested in New York on July 24, 1893, for this offense, it being held that he had been guilty of swindling by the use of the mails in falsely representing his organs.

Beatty was also arrested June 7 last in New York on the charge of having swindled in the same manner William A. Coley, a clerk in the post office at South Norwalk. Beatty was brought to Hartford, where he was indicted, but owing to some legal technicality trial was postponed. There are also two indictments hanging over him in the New Jersey courts.—Hartford "Daily Courant," March 15.

Carl to Mason & Hamlin.

FEBRUARY 10, 1894.

Mason & Hamlin, New York:

GENTLEMEN—Let me express the pleasure I have derived from playing your Liszt organ in my concerts, as well as in private. The tone and touch are excellent, while the various effects capable of being produced are excelled only by the great organ.

I heartily recommend them to students for practice, and to churches.

Very sincerely, WM. C. CARL,
Organist and Musical Director,
First Presbyterian Church,
New York.

*To Messrs. Mason & Hamlin, New York.***Starr Piano Company.**

THE MUSICAL COURIER visited Richmond, Ind., last week to take a look at the ruins of the factory of the Starr Piano Company, but instead of finding ruins we came across two factory buildings, one completed, the other nearly so, and a force of men at work making pianos as if no great conflagration had only two months ago to all appearances suspended manufacturing indefinitely.

The Starr Piano Company began building operations within 24 hours after the fire, and in nine working days had a large one story factory completed. A large section of the old factory and the dry kilns and lumber yards were not injured at all, and hence the company concluded not to delay one day.

Pianos are in varnish and sufficiently advanced to make shipments in fair quantities by April 1. The new double decked factory put in place of the old one will have the machinery in running order by that time also, and between the two pianos will be coming along rapidly by May 1.

An active demand exists for the Starr piano, which has built up an excellent reputation as an article of merit. Look out for the new scale; it will be a surprise to many.

WANTED—A position as manager or salesman. Thoroughly posted in small goods, sheet music and the importing branch of music business. Eighteen years' experience. All references from former and present employers. Address Z. T., care THE MUSICAL COURIER.

Ripe Tuning

of a piano insures satisfaction, breeds good temper and arouses enthusiasm. All our pianos are tuned on our patent tuning device, which develops their permanence of tone. They are *thoroughly* tuned by this method and remain sound after a long journey.

Claflin Piano Co.,

517-523 West 45th St.,
New York.

KRANICH & BACH

PIANOS.

~~~~~

**FACTORIES AND WAREROOMS:**

**235 to 245 E. 23d St., New York.**

~~~~~

Newest, Largest and Best Equipped Factories.

New Patents, New Improvements, New Cases.

Exquisite Tone and Action, Undoubted Durability.

~~~~~

**ABSOLUTELY FIRST CLASS.**

### The Steger Piano.

It requires time to develop a piano; to exhaust the possibilities of a scale; to reach that period in experimenting that points to satisfactory results. It takes time to do all this, and those who do not agree with us in this proposition should not make any efforts or attempts at piano manufacturing in earnest. It will mean the loss of time, of money and of reputation. On the other hand, a piano manufacturer who is intent upon giving to the public a satisfactory musical instrument must pass through these stages if he cares to succeed.

Some men are so constituted that they rapidly absorb experiences that require with others years of time for assimilation. Some men think quicker, act more promptly and reach conclusions more effectively than others. Some men have, for instance, been in the piano business for many years, and yet do not know how to build pianos properly; other men have been in the piano manufacturing business a few years only and yet have solved the so-called mysteries of the trade and know how to make pianos on correct principles.

And what are correct principles in piano making? First to get tone into the pianos and then to get a good touch that will enable players to get that tone out of the pianos. That's it in a nutshell, isn't it? Certainly.

We are reminded of one firm that has succeeded in all this very rapidly and that is Steger & Co., who do not enjoy the distinction of having made pianos since the flood but who a number of years ago took hold of the subject and very rapidly reached that point of intelligent recognition of the problems of piano manufacture that now enables them to produce a genuine musical instrument.

The Steger piano is not merely a piano in its name; it is a piano in its musical functions. Its tone is large and full and brilliant but not at the sacrifice of quality, for it sustains its quality under all tests of the touch. It has a sympathetic touch that proves att. active to experienced players and that enables them to produce the best kind of pianistic effects. Its construction is solid and substantial and the piano is made to endure.

Steger & Co. do not claim that there are better pianos than the Steger piano made, but they do claim that no better can be made. They have the annoying faculty of pointing to the Steger piano to prove this, and they ask you not to believe what anyone should say, but what the piano says. It did not require a life time for them to learn how to make such a piano, and they will not cease experimenting and improving because they accomplished in a few years what others, who have been making pianos for a quarter of a century, have not yet been able to accomplish.

The Steger piano is, as will be now understood, made by brainy men who are fully aware that no piano can success-

fully claim merit unless it possesses merit. They know that the public cannot be fooled for any length of time, and they are consequently making an instrument intended to prove that modern ideas of piano building are better than old fogysm, and they are making a durable instrument that contains such qualities as will satisfy the musician, the student, the general player and the public. The Steger piano can prove all this and it can be had of Steger & Co., of Chicago, and of their representatives in the various large cities, East and West.

### Transposing Key Board.

MESSRS. JAMES & HOLMSTROM, piano manufacturers, of this city, are, as is well known, inventors and patentees of a transposing keyboard used exclusively in the pianos of their make.

Many devices for use in a piano, having as an object the transposing of music into different keys at the option of the player, have been introduced at different times for the consideration of musicians, but none seem to have attained any lasting distinction with the exception of the James & Holmstrom. Their arrangement has stood the tests of time and use, and there is no uncertainty as to its practicality.

Piano makers and musicians high in authority have given it critical examination and pronounce it on the one hand a clever mechanical device, simple in construction and durable, and on the other hand a useful addition to the piano, as making it possible at all times to conform to the range of a voice or pitch of a wind instrument. The number of testimonials in the possession of James & Holmstrom attest the appreciation in which their transposing keyboard is held by musicians.

### Decker Brothers.

WHY the Decker Brothers' pianos? In a recently issued catalogue Decker Brothers ask the above question and answer it as follows:

"The piano is one of the few articles of manufacture the real value of which can be determined by actual use only. The only guarantee therefore that the purchaser of an instrument has lies in the reputation of the maker for first-class work."

This is true, and no firm in the trade enjoy a more enviable reputation for manufacturing uniformly high grade instruments than Decker Brothers.

They use material of the highest quality and employ the most skilled labor. Why? Because they have demonstrated that it is business to do so, and that an instrument which gives perfect satisfaction is the surest of gaining and retaining patronage. "Every good piano will sell

others of the same make; every poor piano will prevent the purchase of many others." Therefore, Decker Brothers make only the highest grade instruments.

## MUSIC BOXES

— AND —

## ORCHESTRIONS.

### LANGDORFF & SON,

MANUFACTURERS,

Geneva, Switzerland.

ESTABLISHED 1838.

MUSIC BOXES in all styles, sizes and prices.

New Improved INTERCHANGEABLE Boxes, playing an unlimited number of tunes.

AUTOMATIC Music Boxes, playing by putting in a coin. (Very suitable for bars, hotels, clubs, &c.)

SINGING BIRDS, CLOCKS, AUTOMATONS, FANCY GOODS, TOYS, &c.

All goods guaranteed of the best Geneva grade, the best of all; sold at wholesale prices.

Special conditions will be allowed to houses dealing in our line or desiring to introduce our goods.

Special advantageous conditions for sample sendings.

Goods delivered free, freight and duty paid, in every part of the United States of America by our forwarding agents.

### HIGHEST AWARDS:

London, 1851; Paris, 1878; Melbourne, 1881; Amsterdam, 1883; Zurich, 1883; Nice, 1884; London, 1885; Barcelona, 1888; Paris, 1889; Chicago, 1893.

PRICE LIST FREE ON APPLICATION.

AGENTS WANTED.

We desire to warn the Trade against being deceived by unscrupulous persons who have the audacity to attempt an infringement upon our exclusive rights in the use of the name "HARDMAN" as applied to pianos, and to state that we have owned these exclusive rights for years. It is not our desire to advertise these attempts to make use of our time-honored name and business reputation, but we

# HARDMAN

# PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.  
Warehouses: Hardman Hall, Fifth Ave. & 19th St., New York.  
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

# MERRILL PIANOS

165 TREMONT ST., BOSTON.

ISAAC I. COLE & SON  
Manufacturers and Dealers in

veneers,

And Importers of

FANCY WOODS,

420 and 427 East Eighth St., East River,  
NEW YORK.

The best  
**PATENT CAST STEEL MUSIC WIRE**  
are sold at the  
**STAHL-und DRAHTWERK RÖSLAU**  
Bavarian Fichtelgebirge Germany.  
ASK FOR SAMPLE AND PRICE-LIST. THEN YOU'LL  
JUDGE BY YOURSELF. SMART AGENTS WANTED.

deem it necessary to say that legal proceedings have been begun against the offenders referred to, and we shall prevent further appropriation of our property. In the meantime we would call attention to the fact that the only genuine Hardman Pianos have the name "HARDMAN PIANO" and also that of "HARDMAN, PECK & CO., M'f'rs, New York," cast in the plate in a conspicuous position.



**Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.**

Specimens of Printing, Title Samples and Price List free on application.

(Successors to F. FRICKINGER), Established in 1837.

MANUFACTURERS OF

### Grand, Square and Upright.

**NASSAU, N. Y.**

# UNRIVALLED



# UNSURPASSED

MANUFACTURER OF

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

MANUFACTURERS OF

**Factory and Office:**

**524, 526 and 528 WEST 43d STREET, NEW YORK.**

**PIANO ORGAN  
COMPANY,**

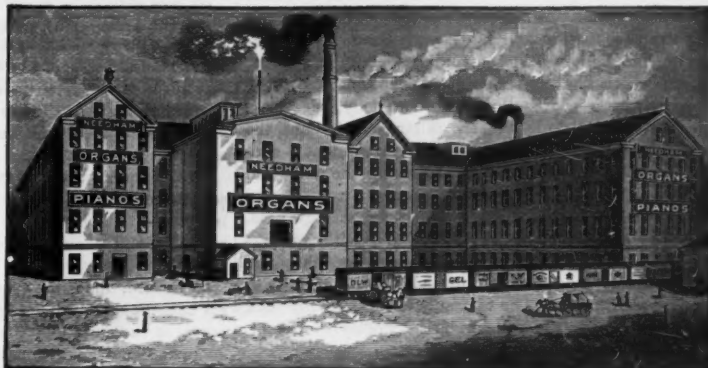
MANUFACTURERS OF—

UNEXCELLED FOR

**FINISH, DURABILITY AND TONE.**

LEAD THE WORLD FOR

**QUALITY AND WORKMANSHIP.**



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, President.

**Office and Warerooms, 36 East 14th St. (S. W. Corner Union Square), New York.**

**FOREIGN AGENCIES:**

**GREAT BRITAIN—HENRY AMBRIDGE, London.**

**RUSSIA**—HERMAN & GROSSMAN, St. Petersburg and Warsaw.

**AUSTRALIA**—Sutton Bros., Melbourne.

GERMANY—BÖHME & SON, Gera-Reusa.

**NEW ZEALAND**—MILNER & THOMPSON, Christchurch.

**INDIA**—T. BRYAN & Co., Calcutta.

**BRAZIL**—F. RICHARDS, Rio Janiero.

(For American Agencies address Home Office as above.)

**R. W. TANNER & SON,**  **MOUSE PROOF Pedal Feet**



**ALBANY, N. Y.**

## MOUSE PROOF Pedal Feet

**OVER  
100,000 PAIRS IN  
USE.**

**Send for Catalogue.**



**Send your address and receive a Sample Plate and Prices. Charges prepaid.**

**L. E. HOYT & CO., Walton, N. Y.**

**CLEVELAND FOOTE, Agent, 47 Broadway, New York.**

## THE HARP.

THE harp is a stringed instrument, played by pulling the strings and giving determined sounds. It is played with both hands, either held standing on the knees when of small dimensions, or supported by the legs and leaning against the right shoulder when of large size, the latter only being in use nowadays. The origin of the harp dates from the remotest antiquity; it is depicted on the most ancient monuments of Egypt and Assyria. It was very common among the Persians, the Hindoos and the Hebrews as a portable instrument; but it does not appear to have been much in use with the Greeks and the Romans.

Harpes of a large size were to be found in the northern countries of Europe, whence they spread later all over this part of the world.

In the mediæval times the harp was frequently used, and during the seventeenth and eighteenth centuries was extensively in vogue in all Europe, and especially in France. The harp, which has the shape of a triangle, consists of three main parts—the case or sonorous body, the neck, which receives the studs, and the pillar, which joins the body and the neck; more generally the instrument is supported on a table called the pedestal, joining the pillar and the body. The body is closed by means of a sound board pierced with little holes, through which the strings pass. The strings are fixed at their lower end with buttons placed on the sound board; at the upper end they are twisted around studs fitted on the neck for the purpose of tightening and tuning. The tuning is far less steady than that of the pianos; the strings, being mostly of catgut, are subject to climatic influences.

With the view of giving a long succession of sounds, the harp is provided with numerous strings of various lengths.



[An historically interesting harp, by Egan, of Dublin. It is held upon the knee and the pedals in the Erard harp are represented by thumb levers made of ivory, placed in the bow of the harp. This instrument belongs to the middle of the last century.]

While the instruments with necks, which have a very limited number of strings, such as the violin or the guitar, get the alteration of length and the succession of sounds by the pressure of the finger on the neck or on the nuts marked on the neck, the succession of semi-tones is obtained on the harp by means of exterior pedals, these pedals working a mechanism which presses the string against the metallic studs at a short distance from their upper part, shortening them in such a way as to raise the sound by one semi-tone.

The number of strings used for harps has varied within pretty extended limits. Without dwelling on the harps of antiquity, those used in the Middle Ages had only thirteen strings; at the end of the seventeenth century the compass of the instrument was only four octaves, from the C just below the bass stave to the C just above the G stave. At present the harp has forty-six strings, of which ten are covered, and includes an average of six and a half octaves, from the C C C of the bass stave up to the second F of the ledger lines of the G stave.

The extent of the instrument has thus been considerably increased, but the real improvement consists in having

turned that instrument—which at the beginning of the seventeenth century gave only diatonic intervals, *i. e.*, intervals proceeding by tones and semi-tones—into one which nowadays performs the chromatic scale, of which all the notes are distant from each other by one semi-tone. We shall see that this result was obtained by Sebastian Erard, who gave to the harp all such qualities as were needed through his invention of the double action mechanism.

With the view of making well understood the advantage obtained through this invention, we have to consider what the instrument was before Sebastian Erard's work and what it has become since the improvements resulting from the double action mechanism.

## The Various Systems of Harp Mechanism.

As said before, up to the end of the seventeenth century the harp had only diatonic intervals. Toward 1660 the Tyrolean makers, anxious to remedy that defect, conceived the idea of fixing hooks or sockets on the neck, which pulling on the string so as to make it shorter, thus gave one semi-tone higher. These hooks frequently got out of order, and at their best could only raise the string by one semi-tone.

M. Chouquet says in his work on the Museum of the Conservatoire that in 1730 a Bavarian lute maker—Hochbrucker—first constructed harps with five and later on seven pedals, raising each diatonic note of any scale by one semi-tone.

In France, under the reign of Louis XVI., the best makers had not achieved any important alteration in the mechanism of the harp, and in spite of the favor which that instrument enjoyed at court and in the salons, Nadermann and Cousineau, who produced such artistic harps from the standpoint of ornamentation, still used the mechanism of hooks or sockets.

In these harps every string represented two sounds, by means of a set of pedals acting on a hook on the neck below the fastening of the string, which, catching the latter, pulled it out of the level of the other strings. This recoil was inconvenient for the player, especially with the short strings. The mechanism offered no guarantee of solidity, and, besides this, it had the great drawback of destroying the purity of the sounds through constant grazings.

Toward 1786 Erard, moved by his inventive spirit and yielding to the incitement of the celebrated harpist Krumpolz, endeavored to remedy the inconvenience of the hook mechanism; and soon afterward produced a new mechanism called "by-forks" or "single action," in which he substituted for the hooks a brass disk fitted with two prominent pins, between which the string passed. When the note had to be raised by one semi-tone the pedal gave a revolving movement to the disk, the two pins seized the string, and shortening it, by giving it the required inflexion without disturbing its normal position, rendered it capable of producing the exact sound. The result thus obtained was an immense gain. However, discouraged by Krumpolz, who entered into partnership with Nadermann, a celebrated harp maker on the hook system, Erard did not pursue his experiments, which he resumed only later on in England, where he issued his harp on the fork system. This instrument, owing to the precision of the mechanism and the solidity of its construction, proved the greatest success, and was substituted for all those in use in that country.

However, notwithstanding the improvements introduced by Erard, the single action harp had not increased the harmonic resources of that instrument, and it was utterly impossible to get any modulation in certain keys. This harp was tuned in E flat; the E, the B and the A were obtained with the help of the pedals, which raised by one semi-tone such notes marked with a flat; but the D flat, for instance, could only be got by raising the C into a C sharp, in consequence of which one could not play a scale in any of the keys having flats, because the same string had to be used for the C and for the D flat. This example proves that not all modulations were possible in certain keys.

Sebastian Erard succeeded towards 1810, after many years of work and fruitless trials, in creating a new harp with which one could adequately interpret all music as on the piano.

In the harp with double action each string represents three sounds—the flat when loose, the natural sound with the first shortening, and the sharp with the second shortening of the chord. Erard had modified the interior mech-

anism of the single action harp, but without altering the number of pedals.

Sebastian Erard increased the extent of the backward and forward motion of the interior triangles so as to give successively a partial revolution to two disks fitted with polished pins. One of these disks serves for shortening the string for the first semi-tone, and the other one for the second semi-tone. The superior disk, which is instantaneously put in motion by the mechanism of the pedal, is stopped after the motion of the lower disk by a check. With a view of obtaining such double effect by the means of one single pedal, Erard gave it cranks for stopping or resting. By stopping at the first crank the string which gave the flat key when loose is shortened, and thus gives the natural tone. In this manner the check triangle gets its first motion, and the continuation of this motion, which is produced when the pedal is stopped at the second crank, shortens again the string which then gives the sharp.

Seven pedals are sufficient to give to each string three sounds. Except for the double sharps and the double flats, these harps afford to the artist facilities for the performance of all pieces, the necessity never arising to replace the flat of one string by the sharp of the string below. The piece to be played may have from seven sharps up to seven flats. In 1815 Erard submitted his new harp to the examination of the joint Academies of Sciences and Fine Arts. The committee appointed for that purpose comprised among its members the composer Méhul. The reporter, Baron de Proney, concludes as follows:

"The new harp of Mr. Erard seems to involve, besides the merits of a most ingenious mechanism which answers its purpose very well, the advantage of considerably increasing the musical properties of that instrument, because, without useless repetition, the harp contains 27 complete scales, whereas the old one had only 13 of them. We think that this invention, by which the author acquires new rights to the gratitude of all men who take an interest in the progress of arts, deserves the eulogy and the approval of both classes."

On the several occasions of the 1819, 1823, and 1827 exhibitions the double action harps were justly appreciated by the jury, who granted them the highest awards.

After the death of Sebastian Erard, Pierre Erard modified the harp so as to give more strength and power to the instrument without altering its principle. The two movements of the pedals which we mentioned in the description of the double action mechanism were originally worked in the lower part called the pedestal which supports the body of the harp. To obtain more fullness of tone he shortened that part of the instrument by one-half and lengthened the sounding board and body by that length; only the two movements of the pedal, instead of working in the pedestal, were worked half in the latter and half in the body. This fortunate invention allowed him to give more distance between the strings. By giving more strength to the various parts of the harp he could make use of strings of a little greater diameter, and in the bass substituted covered steel wires for the silkspun strings which gave less sound. This new model, which was called the Gothic harp, owing to the ornamental style of the pillar, has been adopted by all the great harpists of England and of France, and has been since that time the instrument by predilection of the artists.

The space between the strings of a harp is limited by the conditions under which the instrument is played and which compel the performer to shorten or to stretch out his arm, according to the position of the strings to be touched. Hence this space varies. Two strings one octave apart are separated in proportion to their distance from the body. The most distant strings are the longest. Thus the space between the longest string and that which is at its octave will be, say, 110 millimetres, whereas the interspace between the shortest string and its octave will be 95 millimetres only. The harp, so much in vogue in France a hundred years ago, maintained its success under the Empire and the Restoration, especially with the ladies, because the instrument contributed to show to advantage their grace and the beauty of their arms and hands. The harp had then attained, owing to the Erards, all the perfection of which it was susceptible; yet after some years its popularity declined. But nowadays the important share which modern composers have allotted to the harp has brought it back to its old favor and has henceforth made it indispensable.

The difficulties involved in its construction and the complication of its mechanism are such that Erards remained alone in the manufacture of the harp. Without that firm the harp would have ceased to exist for many years past, and orchestras would be deprived of one of their most important elements.

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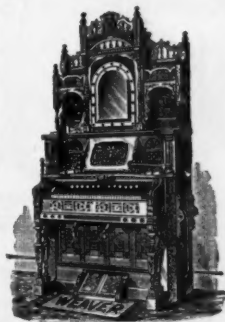
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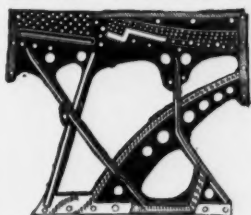
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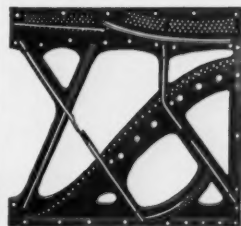
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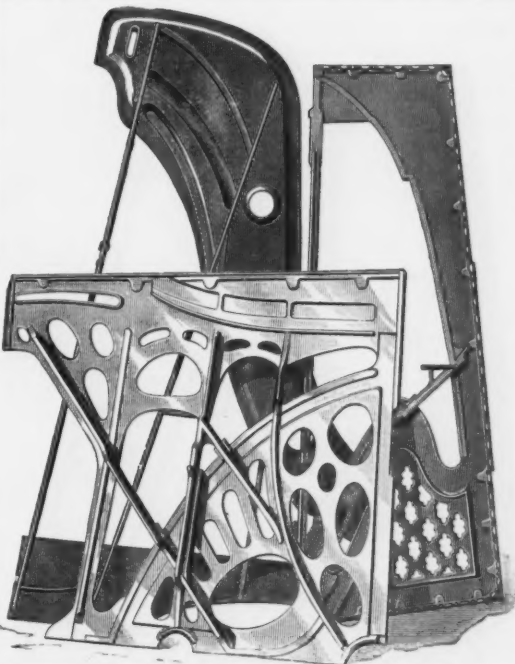
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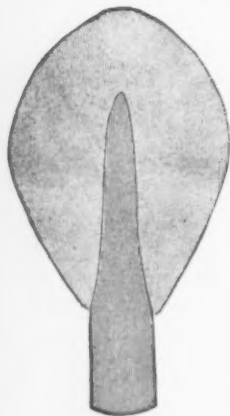
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